DOCUMENT RESUME

ED 045 685 24 TE 499 842

AUTHOR Bishop, Leslee; And Others
TITLE Seminar for Improving the Effectiveness of Supervisors in Art Education. Final Report.
INSTITUTION National Art Education Association, Washington, D.C.
SPONS AGENCY Office of Education (DHEW), Washington, D.C. Bureau of Research.
BUREAU NO BR-9-0363
PUB DATE Sep 70
GRANT OEG-3-9-180363-0045(010)
NOTE 236p.

EDRS PRICE EDRS Price MF-$1.00 HC-$11.90
DESCRIPTORS Art Activities, *Art Education, Art Materials, Art Teachers, Disadvantaged Youth, Educational Facilities, *Evaluation Criteria, General Education, Laboratory Training, Preschool Children, *Program Content, *Supervisors, Supervisory Activities, Supervisory Methods

ABSTRACT

A January 1970 conference on the changing role of the art supervisor in relation to new program content, media, and facilities consisted of presentations by six experts in specific fields, task-oriented laboratory sessions, related activities to stimulate thought and discussion, and on-going evaluation sessions. (Seven priorities were implicit throughout the conference: art for the preprimary child, for the culturally deprived child, and for the disadvantaged child; and art in general education, in new scheduling models, in newer media, and in differentiated staff arrangements.) Papers presented at the conference and included in this report are by Herbert A. Thelen, Les Levine, Martin Haberman, Stanley Madeja, Neil P. Atkins, and Henry Ray. Also offered is a program evaluation consisting of the rationale and evaluation design, descriptive data on supervisors (with 10 tables), observations on the seminar, a post seminar evaluation (with 12 tables), and discussion and implications of the seminar. Four appendices contain materials and tables related to the conference as well as lists of participants, directors, and members of the planning committee. (JMC)

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BR 9-0363
PA 24

FINAL REPORT
Project No. 9-0363
Grant No. OEG-3-9-180363-0045 (010)

ED045685

SEMINAR FOR IMPROVING THE EFFECTIVENESS OF SUPERVISORS IN ART EDUCATION

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September 1970

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

TE 499 842

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INTRODUCTION

RATIONALE

That we live in an era of explosions and revolutions is a common assumption. Less common is the understanding of the changes, much less the responsible management of them. In the field of art, for example, an accepted function is the sensing of the world and the effort to interpret or respond. Likewise, each citizen is confronted by the task of understanding the changes and forces, and building a coherent portrait of his own universe. As society and art do not remain static, neither can the education of the citizen and the artist. The creation and management of change posits a significant role for the supervisor of art.

The National Art Education Association has made various efforts to meet its responsibilities both to the world of art and to the effectiveness of art instruction in the schools. A key figure in the modification and improvement of education, they reasoned, was the supervisor of art; and by improving the vision and the competence of this strategic change agent, progress could be made toward improved art education. Thus the project for the improvement of the effectiveness of the supervisor of art was developed. Chief participants were to be one hundred selected art supervisory personnel from across the country, in many roles. An intervention model was envisioned as the change mechanism. Included were inputs consisting of study materials and instruments for role and self analysis. The focusing activity was an intensive four-day institute in January 1970. A comprehensive evaluation was made of the project, with particular emphasis devoted to the institute experience. Beginning and terminal dates were: June 30, 1969 - June 29, 1970.

BACKGROUND

To be effective, the supervision of art must have significant impact upon the teacher and the teaching of art. Current studies and practices of educational institutions indicate that the role of the classroom teacher necessitates his ability to change his knowledge of curriculum content, subject matter, and methodology. Further, it is essential that he be able to perform diverse and specialized roles in a manner compatible with developing technology, media, and learning processes. When the teacher attempts to meet these changes or keep abreast of his role responsibilities, he has generally done so through disparate and often insufficient sources such as college course study or brief seminar sessions.

Directly related to this disparity and need for the classroom teacher to change, is the role of the supervisor.* His present functioning has become outmoded (i.e., his responsibilities must be extended beyond previously established concerns of public relations, liaison between administration and teachers, curriculum development, teacher evaluation and guidance to new teacher appointments), and as such, his function is open to examination which should lead to redefinition and redirection. Since supervisory personnel are in an organizational position for effecting change and quality in education, they are key leaders in facilitating the development of the teacher's role and his knowledge, and for implementing new technology in instructional programs. Supervisors, in order to serve this function, must act on appropriate research and knowledge and must redirect their thinking before significant progress can be made in changing teacher roles, whether the change is brought about through traditional learning institutions or through in-service programs.

The needs relevant to changing teacher and supervisory roles have been given greater attention in the general or so-called academic subject areas, such as science and mathematics. In a number of studies, exemplary models and programs have been implemented in these areas for which new approaches toward subject matter as well as instructional models, teaching, arrangements, and media centers are characterized. The structure of these programs has changed not only the particular area for which they are designed, but in many instances has significantly initiated changes within other subject areas. The field of art education, although little literature or research is presently available, is also being influenced by these changes. Professional art educators and NAEA members recognize the urgency for rethinking, and for developing immediate programs designed to realign supervisory roles and thus effect teacher-learning practices.

The development of this project was initiated at the request of the NAEA Board of Directors, who believed that a need was evident for the national Association to provide the supervisory profession with expertise imperative to define 1) current curriculum problems in art and 2) supervisory administrative responsibilities. As a result of a planning conference (February, 1968) composed of leading art supervisors appointed by the NAEA president, it was recommended that a program should be prepared which would focus on the supervisor's changing role. It is com-

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* Supervision, as the term is used in the proposal, refers to a variety of job titles and responsibilities within the school organization, including supervisor, director or art, art consultant, state supervisor or director, and head of college art education department.

monly held by the members of the NAEA and similar professional organizations that even though some supervisory responsibilities have become obsolescent, there was an essential need for the continuation of supervisory personnel. A paramount function is to serve as a close bond or connection between the researchers (including the body of new technology and knowledge they produce) and the classroom or art teacher. Supervisors must be in close dialogue with researchers in relating general research concepts to special areas of the curriculum. Their role demands 1) that the supervisors become aware of new staffing, teaching, and administrative strategies, 2) that they understand the importance of new facilities and technology in art education, and 3) that they acquire new skills for developing art curricula.

Because of the supervisor's level of education and individual responsibilities, participation in brief and intensive sessions appeared to be the most effective means for his changing the quality of existing art programs and teaching practices. Recent studies and concerns expressed by the Association for Supervision and Curriculum Development (Berman and Usery[1]), Goodlad[2], Trump and Baynham[3], and others indicate new insights and knowledge of the interactive process between the supervisors and teaching personnel need recurrent and practical application. One approach, proposed by Dwight W. Allen[4], calls for a four-level structure of teaching responsibilities in which a differentiated staff is outlined according to the teachers available, their qualifications, and the tasks for which they are responsible. It was believed that the capacities of supervisors, particularly in the area of art education, could be significantly changed through participation in an intensive and directed experience.

The function of this project was to provide active confrontations with problems in the field whereby the participants would develop new behaviors for supervisory responsibility. Although the supervisor serves in many capacities, it was apparent that some precedence should be given to certain persistent problems involving curriculum development, organization of staff and services, and utilization of facilities and media in the instructional programs. Thus the conference activities focused on 1) curricular concerns which appear to be most relevant to the changing notions of the content of art in the schools, and 2) the changing role of the supervisor in relation to new program content, media, and facilities. Previous to the preparation of this proposal, the NAEA advisory committee on supervisory problems identified a number of priority areas and needs which could form the content of a conference program. The priorities identified were 1) Art for the Preprimary Child, 2) Art for the Culturally Deprived Child, 3) Art for the Disadvantaged Child, 4) Art in General Education, 5) Art in New Scheduling Models, 6) Art in Newer Media, and 7) Art in Differentiated Staff Arrangements. The needs relative to the above prior-

ities were considered to be: 1) the Utilization of Media, 2) Instructional and Environmental Facilities, 3) Strategies of Change, 4) Scheduling and Staffing, 5) Relating Art to the Total Curriculum, and 6) Evaluation.

It was recognized that a brief conference program*, however intensive, could not cover in specific detail all of the areas identified. However, implicit in these priorities and needs, the central issue was the understanding of new curriculum models which could bring about change in art programs.

The conference program employed four major elements:
1) An input by an expert in the field under consideration. The intent of this presentation was to explicate a range of alternatives to provide theoretical or empirical models for consideration and to focus subsequent activities of the conference participants. There were six such presentations.
2) Task-oriented laboratory sessions in which the participants were organized into small groups to consider the implications in the field to relate these implications to back-home situations, to formulate plans for change based on the interchange of ideas and the speaker input.
3) Related activities to stimulate thought and discussion. These included visits to the exhibit in the High Museum of Art, Atlanta, a series of creative audience-participation plays, and an evening in the shops of underground Atlanta where various types of art activities are a major attraction.
4) On-going evaluation sessions in which various instruments and procedures were employed.

The specific content of the conference program was cooperatively formulated by the planning group, composed of a select number of art supervisors and curriculum specialists who were aware of and qualified to organize the pertinent material. These individuals, having developed a high degree of comprehension of the supervisor's role and the related material specified in the program, also functioned in disseminating this knowledge to the larger group of art supervision personnel as leadership persons during the institute. As a result of the conference, participants were expected to initiate local and in-service programs at all levels of instruction within their own school systems, add consultants to supervisory personnel, and incorporate new elements considered in the conference program.

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* See Appendix D

OBJECTIVES

In an organizational meeting the planning group analyzed and formulated the content material for the program, drawing from sources which demonstrated new and/or changing ideas of subject matter, media, pedagogy, and learning-environment approaches relative to areas of priority and needs indicated above. It was expected that the experience and information gained would assist them in modifying their behavior toward achieving the following objectives: 1) The supervisors will be better able to organize staff and scheduling to meet the needs of divergent teacher and student populations. The achievement of this objective was facilitated by a presentation session and small group task activity conducted by specialists in the area. Dr. Neil Atkins, deputy executive secretary of the Association for Supervision and Curriculum Development (ASCD), provided this input. 2) The supervisor will be better able to prepare or formulate a variety of curricular models and/or support systems. To achieve this objective, a selected group of new innovations and curricular developments in art education were described and interpreted. Materials for this part of the conference were drawn from the work of such persons as Eisner[5], Rouse and Hubbard[6], and from projects such as the Aesthetic Education Project[7], and the University City Arts and General Education program[8]. The presentation was made by Dr. Stanley Madeja. 3) The supervisor will be better able to direct or implement the uses of new media and facilities. To achieve this objective, media and academic specialists made presentations, conducted lectures, and demonstrated recent developments in instructional techniques (Dr. Henry Ray, Warminster Public Schools, was the presenter, and the laboratories of the Kodak Company and the Atlanta Art School were the media resources for this activity). 4) The supervisor will be better able to evaluate or appraise school art programs in relation to new needs or program priorities. This objective was assisted by the presentations of Dr. Herbert Thelen and Dr. Martin Haberman.

It was hoped that in working toward these objectives the supervisors in the conference would be better able to direct or disseminate new teaching strategies or approaches for the identified curriculum goals.

ORGANIZATION AND PROCEDURES

The project director was assisted by the planning committee who served in an advisory capacity during the initial project stages and who contributed to the program material development and who assisted in the conduct of the conference activities for other supervisory participants. The planning group also functioned at all points along the project as an

evaluative force.

The Planning Committee was composed of persons active and successful in the art supervision field. They were:

William Bealmer, Northern Illinois University, and NAEA president;
H. James Marshall, University of Illinois;
Ruth Ebken, director of art, Pittsburgh Public Schools;
Rosemary Beymer, supervisor of art education, Kansas City Public Schools;
Helen Cynthia Rose, supervisor of art education, Richmond Public Schools;
Grace Sands Smith, supervisor of art education, Houston Independent School District.

Additional leaders and chairmen of the continuing groups were:

Edward L. Mattil, The Pennsylvania State University;
Harlan Hoffa, Indiana University;
Ivan Johnson, The Florida State University;
Clyde McGeary, Pennsylvania Department of Public Instruction, Harrisburg;
Albert Hurwitz, Newton Massachusetts, Public Schools;
Doris R. Hand, Shawnee Mission, Kansas

The participants for the project were selected from applicants in the following areas: 1) Art supervisors, directors, or consultants of large and small systems, 2) state supervisors and/or directors, 3) college personnel who teach supervision, and 4) heads of college art education departments.

The following additional criteria were used in the selection of participants:

1) Applicants submitted request forms indicating the nature of their professional responsibilities, experience, educational background, and qualifications and particular contributions toward curriculum development. Existing or potential leadership was a factor.
2) Applicants represented all sections of the country and both large and small school systems. Three-fourths of the applicants were from schools, one-fourth from colleges and universities.
3) All participants agreed to attend the entire four-day conference, and did so.

Of the 108 participants in the seminar, 77 were supervisors of art in public and private school systems, and 31 were college and university department heads, state directors of art, and university personnel directly

involved with supervisory responsibilities. It was significant that 41 of the 50 states were represented, since the primary concern of the project was the heightening of quality in art supervision in all regions of the United States.

The specific limits and extent of the program were coordinated by the project director, Dr. Leslee J. Bishop, professor of education, The University of Georgia. He was responsible for 1) the organization of the planning sessions, 2) the content and structure of the project, and 3) cooperation with the NAEA headquarters staff in regard to participant selection and conference activities. The project coordinator, John Mahlmann, whose duties were distinguished from those of the project director, served in an administrative liaison capacity between all concerned parties, including conference institutions and agencies they involved, the chief ones being: museums, art school, Kodak, and the Atlanta Public Schools. He also disseminated planning information, program materials, advertising, and publications, and arranged for project personnel, participant accommodations, and program facilities. A major assist in this regard was provided by Mrs. Lucia Dubro.

HERBERT A. THELEN

What is art? What do artists do? What is teaching? What do teachers do? What is learning? What do learners do? These questions are intriguing and imperative from an art supervisor's or art teacher's point of view. In this paper Professor Thelen sets forth a series of theoretical conceptualizations which will both intrigue and demand response from all persons in art education today. As all theoretical statements ought to do, this paper explores the intricacies and complexities involved in learning and teaching art in powerful, cogent, almost dramatic ways. For those who are reluctant to deal with theoretical notions in any except the most distant manner, reading this paper will be an exhilarating experience in observing the mind and thought of an artist at work. For those who regularly work and live in the theory realm, this manuscript unfolds with a logic and precision that is a beauty to behold.

Beginning with a general definition of art, Professor Thelen moves from there to an analysis of the activities of art. These basic processes are then counterposed alongside a series of alternative ways of working which are deduced from classical theory about why men do what they do. From this logical frame, he then proceeds to generate particulars which are illustrative of the pieces and the whole, finally framing the implications of these ideas for working with students as individuals, in small groups, and in classroom settings.

As a theoretician, Thelen has most often been interested in art conceived about the efforts and functions and feelings of the individual as a member of a human group. Here, contributing to art education theory, he extends and expands those personal and social conceptualizations in new and different and helpful ways.

"So what?" you may very well say. "Are there implications in this paper which have relevance to me and what I do?" There most certainly are. Beginning with the single but profound idea that using theory gives power and focus to what professionals do, one can also infer practical suggestions about rationally varying teaching methods or supervisory styles. Flexibility and variation in approach would be not the exception, but the rule. But the rule would be based upon thoughtful consideration of a host of variables including purpose and

person and situation and style. Procedures and content, along with organization, materials, and time become variables to be manipulated and hypotheses to be tested in the classroom setting. There is no place for dogma, curriculum "packages", fixes sequences, or uniform means if one really comprehends what Thelen has to say. On the other hand, variation for its own sake is inappropriate, too. What really emerges is the notion of "fitting" the learner and the learning environment together creatively and uniquely in order to maximize personal development and individual growth. Old concepts, yes, but never fully operationalized because we lacked the theoretical understandings along with the practical know-how. Here Professor Thelen has charted in detail an exciting way. Teachers and supervisors of art must at least consider and hopefully, try that "way."

FROM INDIVIDUAL BEHAVIOR TO CLASSROOM ACTIVITY:

AN INQUIRY INTO ART EDUCATION

Herbert A. Thelen

The suggestion that I do a piece on art education appealed to me because I know very little about art education and would therefore have the luxury of starting from scratch. "Scratch" includes a lot of years spent in thinking about classrooms plus considerable recent stimulation about "future-think" from the Educational Policy Research Centers at Stanford and Syracuse.

I found myself thinking initially along two lines: (a) what are the things everybody does that artists do better and that art education could inform, enrich, and make more valuable in a wide range of life situations? And (b) how shall we go about generating a panoply of models to represent the possible varieties of "art education"? I did not know very well what would follow from these independent lines of inquiry, but I assumed they would sooner or later have to converge in some way.

The first inquiry, into the universal human behavior that art is a refinement of, required me to identify specific observable behaviors, categorize them, and state the function of each category in relation to some postulated overall quest or purpose. The overall purpose was identified as "seeking intuitively true patterns or structures," and art in general was seen as an elaboration and advancement of this quest. Identifying functioning patterns of behaviors which are drawn on and therefore presumably improvable by the "subject discipline," seems to me the starting point for curriculum construction.

The second inquiry, into the means to generate a representative variety of self-consistent models for art education, started in the generally-accepted way of looking at all behavior--as a function of "Personality" and "Environment." My analysis turned up three basic approaches to art education, and each approach could be further divided into two subspecies, giving us six models in all. These same six are equally applicable to other subjects, although art has a kind of "openness" about it that makes the initial discovery easier to come by.

Having got some idea of the behavior-functions to be improved by education and also of several self-consistent pedagogical strategies, I felt a strong urge to reflect one against the other, asking (c) how do the pedagogical models compare with respect to the salience of the

identified functional behavior clusters? I carried through this analysis and worked out a "report card" for the six models. So strong was the report card imagery that I felt compelled to explain the top and bottom ranking, and this explanation took the form of a list of good features to save and bad features to avoid.

It was now clear that I must go on to build a better model on the foundation of the analyses. I paused to ask myself (d) what sort of job was I letting myself in for? The two possibilities that occurred to me were: I already have in hand the ideas I will need; the problem will be to precipitate a new, more educational arrangement of them. Or, certain key propositions are still missing, and I must somehow find them and make them explicit among the propositional guidelines for constructing the new model.

Fortunately, the "key propositions"--whose absence makes a shambles of most teaching--have for years been matters of concern to me, and I just happened to have in mind some useful propositions from behavioral sciences about the classroom as a microsociety. With this additional input, I was now ready to construct the model. We used to call this step "walking through the lesson in anticipation," " rehearsing the lesson," or "lesson planning." These operations today are called "scenario writing." So I wrote a scenario, and what it amounts to is an exemplary sequence of described classroom activities. It is not the model for art education, but only one of a presumed almost infinite number of possible exemplifications. The model itself comes through as a body of metatheory, a systematic way of looking at activities and of creating educational sequences.

In terms of curriculum construction, the steps, in summary, seem to have been:

i. Identification of functional behavioral-clusters which are elaborated in, and improvable through, the subject-discipline.

ii. Generation of alternative pedagogical models that represent most of the practical possibilities.

iii. Screening of the models (ii) in terms of the opportunities they present for displaying and improving the functional behavior-clusters (i).

iv. Identification of model features that are worth saving or that should be rejected--resulting in a partial list of specifications for the new model.

v. Search and scan past experiences with classroom processes and structures; identify "key" principles (of behavioral-science-based "theory of instruction") that round out the specifications for the new model.

vi. Write a "scenario," visualizing a sequence of activities that satisfies all the specifications and expectations developed in i-v. Point out the decisions made by the teacher and clarify his rationale at each point of choice.

This is as far as we carry our case study. But, over time, the following development would be appropriate:

vii. Collect scenarios and rationales from a variety of grades, goals, populations, etc., and use them as the basis for discussion among teachers and student teachers. Encourage each person to develop his own list of guidelines for planning lessons for his class. Such dialogue should be a continuing aspect of the teacher's career, and, at any one time, certain exegeses of the rationale will represent the best of the part that can be made public and shared with other teachers. ...A dream?

Now, the case study of Art Education.[1]

A. Behavioral Bases for Art

Art is a distinctive kind or component of human activity. To find out about art, you would hunt places where art is going on and you would seek to learn why, how, and under what conditions. Then, as an art teacher, you would simulate or reproduce in the classroom these art-generating conditions.

But it isn't really that simple, because the art activity you would find and recognize as art is the art of artists, and that kind of activity is the side show (for a few students) rather than the main tent. The art that is justified in general or public education is the art of living, of aspiring after the humane, of developing more aesthetic, informed, and interesting responses to a wide range of commonly occurring "life" situations. These are situations to which everyone, somehow, responds. Our job is to recognize children's responses as "primitive," "naive" art--or even merely precursors of art potentials--and to do what we can to improve their outer (cultural) form and inner (personal) meaning or value.

What, then, are the activities that are not recognized as art, but which develop into, or give rise to, art activity? The following behavioral survey is incomplete and unsystematic, but I think it fairly well covers the range of possibilities.[2] Similarly, I hold no strong brief for the five categories I arrived at, but I think they are as adequate or useful as any other five categories that could be teased out of the list of behaviors.

Starting: Involuntary arousal of emotion in ambiguous, demanding, or inviting situation; sense of being confronted; displacement of equilibrium; behavior may be "realistic" (remedy or rectify) or escapist (fight, flight, dependency, pairing--à la Bion).

. . . Being frightened by the mottled gray areas in a Rorschach test and making up a scary story.[3]

. . . Walking down a cluttered, ugly, unfamiliar alley, you look around apprehensively and wonder what the world will be like after you are dead.

. . . It is considered therapeutic (controlled mild stimulation) to have hospital walls painted in two or more pastel colors.

. . . School architects can design gymnasiums and corridors that are riot- and accident-prone--or free.[4]

. . . Composers, choreographers, and dramatists program sensitive and skillful performers to build up and release tension in the audience.

. . . Driving along the 17-Mile Drive in Monterey is also an experience of "programmed" tension build-up and release. You move through the environment rather than the environment ever-changing before you.

. . . A teenager finds school and family life bland, inpenetrable, and unresponsive to his emotions. He drops out or takes to drugs.

. . . Urban redevelopment tends to homogenize the class structure of the community, thus producing a more self-consistent and predictable pattern of life. When it becomes too self-consistent and predictable, morale and morals deteriorate.

Orienting: Seeking organization of details by prominent features such as landmarks, purposes; formulating alternatives; locating one's "place"; putting self in the picture; "to take one's proper bearings mentally."

. . . You are lost in a strange city. You climb a hill so as to be able to look out over the whole city and see the parts and wholes that make it up.

. . . You look for landmarks that can organize environing details: Mount Rainier viewed from Seattle, the covered markets of Milan and Istanbul, the Vieux Carre, the Seine or Thames or Potomac flowing through a large city.

. . . Walls, highways, drainage ditches, hills, shores, and open fields are seen as "natural boundaries" that make neighborhoods and neighborhood identity possible.

. . . You draw a map.

. . . You take a ten-question, True-False newspaper test on "the perfect marriage."

. . . As a visitor, you drink in the details of your host's place.

Assimilating: Accepting or rejecting elements of present experience into already-developed structures of ideas, expectations, and/or moods. Reorganizing mental structures to accommodate new insights.

. . . Students psych out the teacher and then are shocked when he behaves unexpectedly.

. . . A well-told Shaggy Dog story leaves you absolutely refusing to accept that there really is no punch line or point.

. . . A slum child is taught over several years of schooling that he is a failure. Then he has a shocking experience of success in tutoring a younger child and his reading scores go up dramatically.[5]

. . . A person who is really sure that the world is an evil place can accept the kindness of another only by seeing it as selfishness.

Symbolizing: Putting experience into words; processing experience for memory storage or relationship-seeking; connecting instance to universals; the language of art as cultural symbols (media, methods, materials) through which the culture is communicated and expressed.

. . . George M. Cohan, who wrote the great World War I song, "Over There," is quoted as saying he'd rather write the nation's songs than be president.[6]

. . . "Finlandia" and "Polonaise" helped hold nations together.

. . . Non-existent cultures can be made vivid in Utopian and science fiction.

. . . Parades, mobilizations, church services, festivals, and graduations are successful as rituals if they remind us of the long sweep of human destiny.

. . . Reinterpretation of behavioral meanings of Truth, Justice, Equality, and Mercy is a never-ending process.

. . . When the President was a little boy, the developers of San Clemente demanded that all buildings must be in stucco, neo-Mediterranean style.[7]

Completing: Task completion; design closure, release of attention, disentanglement of emotion, solution, restoration of equilibrium, fulfillment, satisfaction of goal criteria, readiness for new adventure. Sense of episodes, phases, units, rebirth, and drama.

. . . Confronted with an unintellible pattern of lines, you suddenly see a staircase.[8]

. . . Confronted with a sequence of brackets ([] [] []), you tend to perceive a series of completed squares rather than of I-beams or separate brackets.[9]

. . . Women's fashions use all sorts of optical illusions created from stripes and patterns in order to encourage us to complete the "picture" most pleasantly.[10]

. . . A sign of musical illiteracy on the Seashore test is to complete a Mozartian phrase with a hunk of "Stars and Stripes Forever."[11]

. . . When children work on an engrossing task, are interrupted, and then have a choice of several activities, they tend to return and complete the task.[12]

. . . You can call a jagged, broken line "peeweetee" and a flowing, curved line "oolonga," but not the opposite (which may suggest that opera is possible after all).[13]

. . . You can always bring a late-sleeping, famous pianist downstairs by hitting an augmented-seventh chord; he just has to come down and resolve it by hitting the tonic.[14]

I conclude from this not entirely random sample of behaviors that man is an organizing and pattern-seeking creature. Patterns and changes of patterns detected in his environment build up and release his emotion (starting); when he is snowed by details, he seeks a vantage point from which to organize the scene and locate himself within it (orienting); to the extent that he has past ideas and expectations organized into an intuitively-satisfying pattern, he has the puzzle of what to do with possibly dissident (or congruent) elements from new experiences (assimilating). Not only do individuals exhibit these types of behaviors in their own ways; in addition, there are cultural or intuitive communalities among responses. Large numbers of people complete the same designs in the same ways, giving rise to the notion that some patterns and products give access symbolically to a whole culture with its traditions, artifacts, and activities.[15]

I suggest that Art Education should concern itself with the contributions of art experience and experienced art to the refinement of the adaptive processes of starting, orientation, assimilation, symbolization, and completion; and that the place to start is with these processes that exist or can readily be released in the present (art classroom) experience of the students.

B. Propositions for Art Education

1. That need-meeting of all sorts takes place through making structures and patterns, and that the behaviors involved may tentatively be classified as orienting, starting, assimilating, completing, and symbolizing. Problem-solving, social action, and artistic production are alike in utilizing these behaviors in order to seek patterns, respectively, in solutions, policies, and art objects.

2. That there is an affective component of life which signifies "involvement" in structure-seeking. The artistic quest is expressive during the seeking, and its products are evocative. The performing artist programs tension build-up and release in his audience--just as the "artistic" teacher does in his class.

3. Artistic structures are intuitively satisfying, and this is the major criterion they must meet. Other structures, like problem-solving and action-strategy, also involve intuition, but much less prominently. It is assumed in art that people have intuitions, that they are entitled to them, and that their manifestation through art is worthwhile.

4. Patterns and structures cohere as forms which can be worked out in an infinite number of ways, but which have properties of their own: flexibility, complexity, penetrability, etc. The study of the properties of forms belongs to art and should become habitual.

5. Artistic structures arouse emotion and feeling; they invite (if not demand) affect from the beholder. A picture presents a man with a job: he has to complete it, resonate with it, resolve it, add something, find harmony or strength or authority in it. It is evocative because he cannot leave it alone; and it needs him for its own realization.[16]

6. As distinguished from artistic structures in general, great art is universally evocative. Any artistic structure will be evocative for a few people, like the artist and his model; but great art is more universally appreciated. It responds to a variety of needs because the beholder can complete it in a variety of ways. This universality stems from mastery of materials and techniques which is, in turn, a mastery of artistic language as the symbol-system for cultural communication. Great art is universal because evocation is as broad and deep and meditative as the culture allows, transcending private idioms and family-restricted meanings.

As art teachers, we must assume that there is an aesthetic aspect of all the activities of men. Art is the endeavor in which this aspect is most explicit, demonstrable, and manipulative. Basically, art activity is a refinement of, and response to, a whole host of structure-seeking behaviors of men; and art education should facilitate these natural, valuable, and inevitable processes.

C. Varieties of Art Education

How shall we look at art education in relation to these propositions? To find out about art education as practiced, I went through the Report of the Commission on Art Education,[17] edited by Jerome Hausman in 1965. I was curious to know what varieties of art education there are and whether they fit together into some sort of pattern. In fishing for patterns, I went back to the tried and true proposition that Behavior is a function of Personality and Environment, $B = f(P)(E)$. This famous dictum of Kurt Lewin is similar to John Dewey's formula that Experience is a function of internal conditions (meaning the "subjective" inside state of affairs) and of objective conditions (meaning basically the things men can agree on, which means primarily the environment). In art education, one apparently can put his emphasis on each of the three terms: the behavior the child produces, the factors in his personality, and the demands made by, or imputed to, the environment. Following this lead, I found two submodels within each emphasis, making six patterns of art education. Table I compares these models and provides the notes for the following discussion.

Variation 1: Emphasis on Behavior. Shaping.

This comes in respect to two kinds of learning: techniques and appreciations. The learnings are achieved through the same process used by Skinner to teach pigeons to play ping-pong.

In technique-shaping, the behavior of the student is to manipulate materials. The salient part of the environment is the corn flakes, crayons, bits of string, and other high-potential trash furnished by the teacher from his handy-dandy bin. The goal of manipulation is to develop correct techniques, and the correct technique is whatever the teacher says is the correct technique. The authority for this goal, then, is the teacher. The process by which the child is to go from naive exploratory manipulation to correct techniques is correction by the teacher. This does not require the teacher to be nasty--although the temptation often is there--but the teacher does have correctional responsibility and he sees its exercise as part of his role.

In appreciation-shaping, the behavior of the student is talking. The salient part of the environment is great works and artifacts placed there by the teacher. The goal is correct obeisances; that is, displaying sincere attitudes of respect or contempt (as appropriate) for the objects and "schools" of art. The process of change is supervision by the teacher--"John, that's not the Hopi way." The teacher clarifies for the student how he is expected to talk about objects and ideas dear to the teacher.

Shaping appeals to certain motives of students. Students who thrive on shaping may be trying to identify with the teacher. They do not know what there is about him that appeals, so they take over all his mannerisms, prejudices, etc. This is easy to do because the teacher is a very clear person; there is nothing fuzzy or ambiguous about him. Students can psych him out in a minute and then play him on their line. Then there are those who are dependent,who need a lot of reward and approval. There are even students whose families have taught them that learning art means ability to display techniques and verbal content, so shaping seems just right to them.

Variation 2: Emphasis on Personality. Personality-releasing.

This model concentrates on releasing something from the personality, unblocking the personality, tapping a keg--like a good obstetrical delivery, in which the child expertise of the doctor resides in knowing

when to get the hell out of the way. This is a major role of the teacher who attempts to release personality through art. There seem to be two routes that can be followed. The first model aims to build self-esteem and confidence; the second shots for competence in art. The difference is that confidence-building is turned inward--who am I?--whereas art competence is turned outward--what is the world like? In both models the initial behaviors are the same: acting out. The child is to do what makes sense to him, follow his impulses. The environmental circumstance that fosters acting out is a permissive climate; this is a consequence not of materials, but of the teacher's attitude. Both routes start with the same behaviors in the same setting, but the teacher responds quite differently.

To build confidence, the teacher reinforces the child's own sense of worth; to build competence in art, the teacher reinforces whatever behavior seems unusually mature, creative, or competent. (I can illustrate this difference very readily. When I was working with student teachers, I visited an art class and the teacher said, "Since you are interested in art education, why don't you do a little art yourself?" I said, "Well, that is an interesting idea, and, as a matter of fact, I have a picture in my mind that I would like to do." I fell to, got paint all over myself, and produced a genuine daub. The teacher, who had seen me sweat, cruised over. She said, "Dr. Thelen, you know this is very reminiscent of early Picasso." Shucks, I never had to do another thing. I walked out of there two feet taller and have never since dared to touch paper with anything smaller than a typewriter. Obviously the teacher adapted the experience to contribute to my self-esteem, not to help me gain artistic competence. She might have said, "Tell me about it, what you are trying to capture here. Have you thought about such and such?" She might have accepted the daub as something meaningful to me because I had invested a lot of myself in it, and then helped me learn how to make it less dauby.

The authority for the goal of self-esteem is the student and teacher united in a sort of conspiracy of good will. The authority for the development of competence is the student's own aspiration. The student controls himself, driving toward sights which are continually and realistically revised upward. The dynamic through which change occurs in the case of confidence-building tends to be uncritical acceptance by the teacher who does not want to be bothered by the art as art; he just wants to sympathize with the child's trying and give him an E for effort. The process that fosters more mature performance and competence is feedback which the teacher helps the child get so that he may reflect on what he was trying to do and hwo well it worked; diagnosis of ways to "sharpen" the product; and, probably, a lot of speculation and wonder

about what would happen if.... This calls for dialogue between teacher and pupil and for the teacher to try to understand the effort and product in the child's own terms.

The motives congenial to confidence-building are to support a self-image of creativity, worth, or independence. Personality releasing also appeals to the child who likes to mess around, exploring without let or hindrance--as is in fact highly appropriate at early stages of development in any field. The student may try to relate to the teacher interpersonally, but not in his role as critic, artist, or expert. On the side of competence-building, the personal theme for the student is self-discovery plus achievement. He wants to discover what his goals are, what is important to him; and he seeks personal strength, power, and autonomy.

Variation 3: Emphasis on the Environment. Transactional.

In the third variation, we concern ourselves with E, the environmental factor. Within this emphasis, two submodels can be seen: communication and (following Marantz) action on the visual environment.[18] In the communication submodel, behavior creates a product rather than merely practicing a technique, talking about art, or acting out. The environment is the student's own life situation in and out of class; he is confined neither to the studio nor to objects or models somebody else provides. His art activity may take off from any part or occasion of his life. His product emerges from his own seeking or inquiry, but the goal is to improve its communicativeness. Unlike the person-releasing variation in which the product is to show something about the student, in this case the product is to be art and is to communicate with others. It goes beyond (or not as far as?) the self-revelation of the private and idiomatic. It belongs in the domain of public discussion of art.

The authority for development of communicativeness is the reward value of reactions from the teacher, students, and public. Change is brought about by feedback from others. To improve communicability, there must be someone to communicate to and some way to get their response.

In the action submodel, the behavior is to change the environment. The product is not a conventional art product, but it is art just the same: a patch of flowers in a waste triangle at a highway intersection; a new totlot growing out of a graveyard for beer cans and discarded ambitions; an orderly and efficient back yard. The part of the environment to work on is that which turns one on, and do not waste the class's time making academic designs for some change that you do not have the power to produce--or for some change that is merely convenient. The thing to work on is whatever everyone feels is truly ugly. The goal is to produce a more intuitively satisfying pattern, what Marantz calls a more "humane"

environment. This strikes me as a good word for surroundings that have qualities of stability, depth, and evocativeness such that the passerby enters a little of himself in interaction with it.

The authority for the action-product is, interestingly enough, a sense of common purpose generated by the class and teacher together: what shall we aspire to, how excellent shall our work be, how big a job shall we tackle? What criteria shall we try to meet? These decisions must evolve from the class and teacher together, because they are the ones who must take action and therefore must know what the creteria are; and the way they are going to get the criteria sufficiently internalized to serve as guides to action is through development of the sense of common purpose is crucial. Without it, the whole activity degenerated into competition and policing; but with it, the perpetual question is what can each individual uniquely contribute to the whole and how can he facilitate the contributions of others? Strategy for dealing with environmental ugliness can be generalized to apply to such things as getting rid of rats, finding play space for children, lighting the streets, etc. The model throws light on how certain methods of "group operation" increase the creativity and autonomy of individuals.

Student motives congruent with art action are to improve the world and, as Marantz says, to develop the habit and expectation of being responsible. Those readers who are old neighborhood buffs will recall that a fabulous array of motives may activate neighborhood improvement and citizen action. Consider, for example, the variety of motives, hopes, and targets of those who join mobilizations these days.

Here, then, are the patterns I can tease out of the writings--with a little prejudice of my own thrown in for good measure. I think these models cover most of the flavors of art teaching as it goes on today.

D. Comparative Evaluation of the Six Models

According to the present "engineering," "systems," or "behavioral objectives" approaches to evaluation, we would remind ourselves that each model has its own goals (Table I), and that progress toward these is what we should evaluate. Thus:

a. Technique-shaping: List of specified techniques; each technique is defined by scaled sample, against which the child's work is compared, like the old Ayers handwriting scale.

b. Appreciation-shaping: List of specified items of information and attitudes. Measured by achievement tests, essays, and teacher judgment of "sincerity" during discussion.

c. Self-esteem (personality-releasing): Interview, getting at self-concept. Could also use projectives, sociometrics, and free-choice situations (to assess risk-taking).

d. Competence (personality releasing): Critical appraisal of products and of how student talks about his involvement with them--especially in reference to the development of artistic "discipline."

e. Communication (transactional): Judgment of products and of the reactions of others to them; assessment of shift toward the style of whatever artistic "school" was chosen for emulation (i.e., as the "norm").

f. Social action (transactional): Judgment of the child's performance in the roles of sensitive individual, group member, technician, citizen, etc. Underneath these judgments, and to be retrieved through them, is a sense of the child's "adequacy" or adaptive skill. To the extent that role-concepts are used, check sheets are possible.

In order to evaluate one classroom, you would ask what were its objectives and how well were they achieved. In order to compare two classrooms whose objectives were different, you would have to ask the further question: How educationally worthwhile were their respective objectives? The questions, "What can we teach effectively?" and "How worthwhile is it?" generate a surprising array of answers. Thus, the behavior-shapers usually take the position that it is better to do a few things well than to attempt to reach the moon. (Hmmm.) The personality-releasers tend to argue that a highly significant growth experience for a few students, coupled with mild benefits for the others, is preferable to efficiency for all with limited opportunities for growth. The communications people might pull a twist and deny that they are all concerned about "educational worthwhileness": everybody knows what an artist does, and these kids shall have a taste of it. The social action people might develop a wide range of arguments, because they operate the most complex enterprise. Perhaps the unique point they could make is that they have an image of a decent or humane society, and each child is to learn what he needs to in order to participate and maintain it effectively. In this case, some children would have a great deal to learn and others much less.

We have defined art education as the refinement of adaptive pattern-seeking processes (as exemplified in five functional categories of behavior). I suspect that teachers of the six models would agree "in principle" with this definition, even though they might be a mite unsure of what it means. Further, it would not surprise me if our teachers felt

that they in fact really do help children adapt to themselves and the world--and that what I have called their "goals" are merely reasonable expectations of what the child will accomplish in a set of already-decided, time-tested activities. In this case, differences among the models would be as differences among means toward the same generally accepted ends. And the agreements needed to settle the differences--if that be your wish--would have to do with teaching methods and principles much more than with moral precepts and principles of value.

In any case, having asserted that the rationale for art education is to encourage--and refine--the pattern-seeking processes of adaptation, our task is quite clear: to compare the six models of art education with respect to the extent and manner of their attending to the adaptive processes. These processes, we recall, were identified as Starting, Orienting, Assimilating, Symbolizing, and Completing.

Table ? presents the comparisons. Obviously, there is no way to list specific behaviors that would be found in specifiable quantities within the six settings. On the other hand, one can look back of the specific behaviors (such as those listed at the beginning of this article) to functions they implement, and one may then ask about the centrality of each of these functions.

Thus, starting behavior is a symptom of stimulation by the situation. It translates into the question: What are the pressures that students are forced to respond to? Or, what are the demands or "challenges" they have to do something about? Perhaps the most interesting comparison among the six models is that the two shaping models make definite but trivial demands that can be met by imitation of the teacher's performance. The releasing models confront the student with what is usually a severe stress: to operate within a deliberately unstructured situation. The transacting models demand that the student relate to a larger interactive context. Thus, the demand-stimuli are respectively for imitation, for coping with lack of structure, and for developing one's interests and abilities within an interactive group.

The orienting behavioral possibilities include comparisons of self with others on one or two dimensions (skill and knowledge and attitude toward competition) in the shaping models; awarenesses of one's internal complexity (flux of impulses) or his outward opportunities (action alternatives) in the releasing models; and finally, in the transactional models, orientation in one case emphasizes clarifying expectations of self and others, whereas in the other case it emphasizes development of a rationale for action to which one can subscribe.

With respect to assimilation and symbolization, these are intertwined in the same sense as doing and thinking. Symbolization

is the basis of transfer and significance of whatever is assimilated. In the technique-oriented model, the student is engaged in cycles of practice-feedback-practice, and there is little place for symbolizing because technical practice does not transfer; it has little meaning beyond itself. In appreciation, assimilation clearly requires conceptual interconnectedness; the job is to pull ideas together. Each student has to do this in ways that make sense to him; and, since the process involves language, a written paper would be the most appropriate product. Assimilation in the case of "releasing, self-esteem" would presumably be of new perceptions and conceptions of self, with one's feelings about his own art production the ostensible focus and with continual emotional support and interest expressed by the teacher. Symbolization would include putting self-concerns into words which probably would be taken as expressions of feeling rather than as assertion of facts. With regard to the competence model, assimilation-symbolization would be guided by ideas of experimental or developmental methods. The student's work would be purposive and easy to evaluate, and the means-ends relationships among art performance, personal aspiration, and product quality would be matters for continuous inquiry by the student. The situation with respect to the transactional-communication model is a richer version of the technique-shaping model. The eliciting of satisfying responses from other students and, perhaps, the art community as a whole may take the place of teacher approval. A complete piece of art, rather than practiced exercises, is the product. The possible variety of reactions from many people is much more stimulating and thought-provoking (especially when there is disagreement) than is feedback from only the teacher. By addressing a larger, more pluralistic public, the student has access to a wider range of sensitivities and appreciations. Finally, assimilation-symbolization in the environmental action situation is the richest of all in multi-dimensional meanings because the student is simultaneously taking the role of learner, citizen, designer, executor, cooperator, and possibly manager. He is "in on" a total effort, and in this effort are reflected practically all the problems of society--including, I may add, the "place" of the aesthetic in everyday life. The considerable dialogue required in this model enriches it very substantially and invites the widest range of discovery about art, society, and self.

Finally, completing, however subtle at the microscopic level of the individual making twenty or more choices an hour, is quite clear at the macroscopic level of a class. The more nearly the experience of the learner approaches that of a can of peas in a Salinas, California, packing plant, the less meaning, short of the ultimate completion, does the idea of completing have. Accordingly, the shaping techniques, in which the student simply "processes" a stream of inputs from the

teacher, would have neither beginning nor end in any psychological sense; beginnings would be each period at 2:05 P.M., and endings would be at 2:50 P.M. Of course, if the students had planned any of the work, so they did have the concept of a series of defined tasks, then there would be from time to time a sense of winding up one thing and starting another. I conclude that, in the shaping pattern, one does not get the sense of beginnings and endings beyond being told when to leave the activity and when to resume it.

In the releasing, self-esteem variation, the subject matter--oneself--is preoccupying and tends to move readily from figure to ground; but, with the exception of occasional, hard-to-come-by insights, there is little drama, few disjunctions. Concerns do change; one emerges as the other subsides, and attrition may be a more precise name for it than completion. In the competence model, there is a clear ending for activity, and it is clear because there are at least some explicit purposes whose accomplishment brings some aspects of activity to an end. The competence model, like the self-esteem one, also includes private purposes of the learner, and, with respect to these, there are no clear beginnings and endings. But activity is in the public world, and it is ostemsibly guided by publicly assertable purposes. Drama is signalled by events that occur, not by changes in intensity of preoccupation.

In the two "transacting" models, events occur, and they have beginnings, middles, and ends. The activities of the learner follow a sequence of decisions, and each decision is both the culmination of a transition and the commencement of a new action. In the action model, there are at least several dozen decisions that would have to be made by individuals, subgroups, and class; they are about policy, prohibitions, specific details; and they differentiate and specify values, friendships, interests, status levels, etc. The "culminations" or completions are rich in number, content, and reward-possibilities; and, when studied as interesting processes in their own right, they make the experience of social action a significant foundation for adaptive behavior for years to come. The communication model has some of the same features as the social action model, but to a lesser degree.

How shall we evaluate these six varieties of art education? It seems to me that the logic of our discussion so far shrieks for the giving out of report cards. But, before attempting it, perhaps we had better be clear about just what can be evaluated on the basis of the "evidence" above. We are confined, are we not, to a discussion of opportunities for the five functions to be actualized, but we cannot say anything about whether they will be, or, for that matter, whether they could be. Further, I suspect that each teacher would insist that, in his hands, what I have called technique-shaping (for example) is a rich experience which encompasses all the goodies I have reserved for the other methods. Nevertheless, sticking to the bare bones of the six models, I would draw up a report card as follows, in which rank 1 is best and 6 is worst.

Table 3: REPORT CARD

OPPORTUNITIES FOR THE REALIZATION OF FIVE FUNCTIONS IN SIX VARIETIES

Function	Technique	Appreciation	Self-Esteem	Competence	Communication	Social Action
Starting	4	5	1	2	6	3
Orienting	5	6	4	2	3	1
Assimilating	5	6	3	1	4	2
Symbolizing	6	5	2	3	4	1
Completing	4	5	6	3	2	1
Overall Rank	5	6	3	2	4	1

With report cards like this, I can see that the next PTA meeting will be busy. But seriously, I find the ranks rather interesting and quite revealing of principles worth making explicit. (The overall ranks, however, are exceedingly dubious--like overall grades--and are included mostly for fun.) Consider the "1" ranks, for these are the strong points of the models, and we may well want to incorporate them into any improved future model:

For Starting, I choose the personality-releasing, self-esteem model; the unstructured situation compels reaction. I rate self-esteem over competence because of the greater opportunity for students to recognize, and deal with, their personal ideas and feelings.

For Orienting, I choose the transactional, social action model. The dialogue in the group provides rich opportunities for the child to "locate" himself as a unique person, a member, a leader, a producer, a bright idea man, etc. During discussion, the child can see whose views are similar and different from his own and where he fits along almost any dimension to which he is sensitive.

For Assimilating, I choose the personality-releasing, competence model. The student is expected to set his own goals, assess his own work, garner his own learnings, try out his own ideas for betterment. The purpose of present experience is to revise outcomes from the past and create anticipations for the future.

For Symboliżing, I choose the transactional, social action model. The rich dialogue, mentioned under the Orienting function above, does mean that many aspects of experience are put into words. Moreover, the fact that much of the talk is salient to decision-making means that it will invoke cultural values, expectations, and traditions.

Finally, for Completing, I choose the social action model. Certainly here it is most obvious when the job is done!

The explanation of the "6" ratings is less instructive, but may suggest things to avoid in pedagogical methods:

For Starting, I put the communication model last because the demand to "paint a picture for others to react to" strikes me as a bad motive for art and a turn-off, tune-out kind of gambit for most kids. (Let the prospect of communication come up after someone has developed something worth sharing.)

For Orienting, I put the appreciation model last because, in most courses organized around informational subject matter, the child has little or no

idea why the stuff should be studied, what will come next, and how to tell by himself how well he is doing. (Dependence on the teacher is substituted for orientation.)

For Assimilating, I put the appreciation model last because of the strong possibility that the content will be compartmentalized; it will be seen as foreign to the kid's own life style and will not be assimilated.

For Symbolizing, I put the technique model last because developing techniques is an end in itself, opens no conceptual doors, and invites nothing beyond itself.

For Completing, I put the self-esteem model last because there is no end. Dealing with one's own self--without externalization of purposes--is like listening to a never-ending piece of music. It has its ups and downs and its intermissions, but no finale.

E. Toward Better Art Education

Art experience is personal in its evocation, individualistic in its creations, and unique in its completions. It is not hard to see why the two "personality-releasing" models might appear to be most congruent with the nature of art experience and why a teacher might prefer to have just one pupil at a time. For those who feel this way, a class full of students seems somehow like a profanation of humane potential. And this feeling is supported by the ease with which the "behavior-shaping" models can degenerate into factories which quench individual differences and turn out indistinguishable (and undistinguished) products.

Nevertheless, these notions require further examination. Being in a group does not require people to give up any significant aspect of their individuality or identity. While it is true that to have a group discussion, there has to be some agreement on the topic and on how to control the conversational traffic, such agreements are justified primarily to safeguard the opportunity to be heard, not to coerce belief.

The basic educational condition of the class is that it be united in common cause, purpose, or concern; that each individual has or can develop his own thing to contribute--a special flavor or element: asking questions that cause the group to dig deeper, producing needed drawings, organizing his classmates' efforts. It is equally clear that it is to each child's interest to help other children develop their unique potential contributions to the common cause. And, under these conditions, it is easy for the teacher to individualize instruction, to be a consultant, and to cooperate. But, if there is no common purpose, then

the teacher must divide and rule, separate kids from each other, fall back on the workbook.

Our first proposition for thinking about teaching a class instead of an individual is that the class will be regarded as a miniature society: a social organization with processes and structure.[19] Its starting task will be to evolve a purpose that justifies its existence as a group. When groups form voluntarily (which seems to me a good naturalistic basis for thinking about them), there are usually two distinguishable major reasons.[20] One, they form because people need each other to deal with their anxieties and emotions--as when teachers knot on the back stairs to prepare their little strategies when they hear that a new art supervisor is coming; and two, people join together voluntarily because there is a job to be done and no one can do it as well by himself. He needs others: to raise a fuss or a barn, to defend one's furniture from auction by the sheriff's police or to disrupt a courtroom.[21] Most classrooms do not have either of these reasons for existing. If the children act spontaneously out of their emotional needs for each other, they are accused of whispering and of forming a clique (conspiracy). While friendship formation is frequently encouraged, the informal communication required for it is not, and interpersonal dialogue usually occurs only at times when the teacher cannot figure out any easy way to stop it. The fact that it persists in the face of determined opposition by the teacher says something about its necessity as an adaptive means for children to survive in the classroom.

The second rationale for the group, that people need each other for a job they all want done, seems even more remote from today's classrooms. In how many classrooms today does the failure or success of one child seriously influence the prospects of another? Task or purposive interdependence is almost nonexistent in situations where competition is the norm and where each child makes the best deal he can with the teacher.

Thus, I conclude that most classrooms are artifical creations that mock their natural prototypes. That sounds pretty nasty and challenges us to think of something better. The model we seek would encourage the basic human patterning functions (starting, orienting, assimilating, symbolizing, completing). It would select the best features of the six models already presented. It would add such further principles as are needed to give it a rationale. It would make clear how to deal with the dilemma of fostering individual autonomy along with developing and differentiating the social order.

Let me now proceed to "walk through" a model sequence of possible classroom activities. I will try to explain some of the reasoning as we go and will add a few additional comments at the end.

I begin by passing out to each child a bundle of wires and telling them all to "make something." This task arrests attention, evokes emotion, and generates or stimulates ideas. (It is a "confrontation" which elicits "starting" behaviors.) After the children have tried to be self-conscsiously creative for a little while (ten minutes), I invite them to form small groups with others they choose and presumably trust and to talk about their experience and swap views on "what have you found out about why creation-on-demand is so difficult." I expect them to talk about their feelings and about the aspects of their effort that they considered successful and unsuccessful. (Note that the question is not what makes this sort of thing difficult in general, but rather about each child's own partially buried reactions. Children can discuss in self-chosen groups matters that they should not be asked to reveal in the more public classroom.)

The "orienting" behaviors, well started in the small groups, continue in the whole class as I list their various (volunteered) ideas on the board. I must, of course, be permissive and non-censorious, because the speculations are personal, and offering them in public could be a bit risky. I then invite the class to look at our (depersonalized, shared, and therefore less risky) list and see what questions it raises. There are several ways, such as developing classificatory categories, that would help pull the items together, but my strong preference is to go for broke and see if we can tease out a clear, common, reasonable purpose to which we can be committed. This purpose, concern, or shared commitment might be expressed in several different ways: it will have the intuitive quality of the "sense of the meeting" and it will serve as a platform from which to move quite consciously in a defined direction. In other words, it will signal the end of diffuse permissiveness and will mark the beginning of more focused means-ends planning.

The most useful way I have so far found to develop this communal sense of the meeting is to invite the group to look behind the list of items on the board: "Our list contains ?? items. Would you say that these are 22 different items, or that they are the same item expressed in ?? individual ways?" (This is the ultimate question for orienting the person with respect to the group's raison d'être.) The reasoning about the possible existence of a "sense of the meeting" is that the group has had some involving experiences--the confrontation, the solitary activity, the small group interaction, and the list making. Each person was required to take the same social risks--of thinking on his own, subjecting his half-formed ideas to the reactions of others, reporting opinion to the whole class--and yet, at the same time, each individual reacted to the more or less common stress in his own unique way. Some persons would become dependent, others angry, confused, intimate, or distracted. The list represents the individuality of reaction, but the underlying "concern" would be some issue that everybody feels "catches" the commonly experienced stress. The stress itself would be thought of as a circumstance in the

environment (since it affected many people), and the diagnosed issue or concern would bridge between this common circumstance and the inner experience of each individual. The ease of finding such an issue depends on the similarity of cultures internalized within the students and also to the extent that the cultures are salient for the confronting situation. The concern or sense that emerges finally will represent both the stress common to the preceding activities and further stress that develops as the class tries to reach agreement on the common concern raised by the prior stress.

Class diagnosis of common concern is a rich and complex process. It is "orienting" in that alternative interpretations can be compared as an aid to emergence into awareness of each student's thoughts and feelings. It is "assimilating" to the extent that there is effort to reconcile or relate the just-experienced activities to the residuum of past experiences. It is "symbolizing" in that the language and concepts employed at this point are strongly expressive of one's internalized, habituated culture. In short, this diagnostic period is functionally heterogeneous; it has not yet "shaken down" to a strongly focused (action-oriented) course. Periods thus characterized are "transitional," and this particular transition--from diverse individual reactions to a sense of common purpose--is crucial. It is a crossing of the watershed; it is the Great Divide. If the transition can be accomplished, the authority for subsequent work will be the shared expectation of investigating the common concern. This is an authority available to support self-discipline (because each child understands it and subscribes to it); to stimulate individual exertion and creativity (because each child knows that the others care about his contribution); and to open the door to knowledge and wisdom accumulated and codified by others in literary and artistic products (as investigations get under way).

With so much riding on the success of this transition, the teacher is well advised not to leave everything to chance (or to "faith in the students"). The teacher has a role to take, and his special contribution is not at all likely to be generated by the students, no matter how patiently he waits. The teacher's contribution stems from his insight into the discipline of art, both as a field of study and as a field of productive activity. The discipline of art is a body of ideas, skills, and lore organized around a few basic and everlasting questions to which answers are sought and continually reinterpreted through aesthetic experience. The teacher should know such questions and should have a profound sense of their significance to Man. And, if the questions get at universal concerns, then they are going to crop up wherever art is being done or thought about. This means that even within the suggestions of the class there will be some that the disciplined and open-minded teacher can recognize as primitive or naive variants of the deeper questions. These primitive suggestions are the cues the teacher needs, and they stimulate him to encourage their further pursuit.

As a non-artist and non-teacher of art, I do not hold myself responsible for knowledge of "the" questions (if any there be) that organize the discipline of art. But I want to illustrate the sort of question I think would make sense for the class to identify following their confrontation by the demand "to create something." I shall leave it to the experts to decide how universal and fruitful questions such as these may be for guiding the study of art:

1. What social experiences in the past make it hard for a person to just go ahead and "create something"?

2. What features distinguish "art" products from "non-art" products? (How can you tell when you have created something? What do we mean by "being creative"?)

3. What sorts of discoveries does one make as he creates art that are hard to come by in more ordinary activities?

4. What relationships are there between making one's own art and appreciating art made by others? (How does each contribute to growth?)

5. How, through art, might a person's individual feelings or intuitions become important to society?

6. Et cetera.

Once the common concern has been identified, vigorously reinforced by the teacher, and accepted by the students as something to work on, the next step is to break it down into a variety of projects which can be investigated in a variety of ways. The "breakdown" calls for an analysis of alternatives and possible combinations. Thus, any question about "art" can be investigated with respect to a specific art: water-color, oil, abstract, folk-song, computer patterns, etc. Any question about people can only be answered with certain persons in mind: the artist, the housewife, the child, the political leader, etc. Any question about meaning or interpretation of art can only be investigated within a specified culture: past, rural, affluent, traditional, etc. Any question about expressiveness requires one to be aware of possible emotions, and for communicativeness, one needs to think of levels of sophistication. The questions I listed above are broad and general; they can be talked about in broad and general terms, but they cannot be investigated until they are made operational by specifying whom you are talking about, what he is doing, who else is on the scene, and where all this is going on. The formulation of investigatable sub-questions, and the rehearsal in one's mind of what would be involved in the inquiries if they were to be carried out, is a very effective kind of "anticipatory" assimilation; it makes the

actual experience later far more meaningful because it is enriched by anticipations of all sorts.

Following planning and selection of subquestions by individuals, work begins. The teacher moves into the role of consultant. From time to time, individuals may report and show progress to a review committee which offers feedback, criticism, appreciation, and suggestions of further resources available from other students within the class.

Finally, the time comes for putting it all together, for reflecting all the individual investigations back onto the initiating common concern, and for deciding "where we stand now." One might, of course, ask each individual to show or report on his project, and this would be consonant with the tradition that the proper outcome of individual work is competitive display. That, however, misses the point of what learning is for: to enable one to cope with, and to contribute to, his world and the world of others. In this view, work on individual projects is not primarily to produce a product--even though the product is taken as evidence of accomplishment. The purpose of the projects in the model of teaching we are developing here is to develop resource understandings and skills in the students so they can be first-class citizens and members of a concerned and enlightened community. Thus, instead of show and tell, what is required is a further class activity in which each individual's role is a consequence of the fact that he has conducted his own investigation. The appropriate activity should be complex enough and big enough to require a wide range of contributions; it should invite both bright ideas and hard work; and it should enable the students to experience some qualities of artistic enterprise even though they are not expected to be "artists." Possible examples of such further "consummatory activity" might be: humanizing a city block; planning and executing a series of posters or dioramas for planned communication; compiling and pooling a long list of bright ideas (with drawings and photos) for improving the home environment; tutoring a group of younger children in skills that were learned through the individual projects; experimenting with cross-media, cross-cultural, and/or cross-situational variations of whatever the projects studied, using the whole class to consider the principles involved in making such transitions. What we seek in such activities is, of course, the "completing" or winding up of a period of personally involving and hard work.

Perhaps at this point an inventory of intentions would give us the "completion" we seek after experiencing so much detail. Our intentions are these:

1. To identify naturally-occurring, universally-distributed (culture-free), important (adaptive) behaviors and explain why art education

should be concerned with these.

The five categories--starting, orienting, assimilating, symbolizing, and completing--seem to me to be as good as any other five and better than most. The examples within each category carry the flavor better than the names. Anyone who assumes, as I do, that education can only improve behaviors that already exist would probably point to the same phenomena, even if he imposes a different scheme of classification.

The reason why art education should be concerned with these behaviors is that they are the ones through which Man develops his intuitive "structures" of comprehension, awareness, openness, and emotion. These structures mediate all his transactions with the objective world, they express his orientation to the world, and they organize his responses as an adaptive or effective person.

It seems to me that these effects are the functions of art, and that its concern with such structural properties as stability, form, universality, and complexity should greatly assist the student's quest.

2. To identify the various models of art education and compare them with each other and with the five functions they should, presumably facilitate.

I found that emphasis may be placed on variations of behavior-shaping, personality-releasing, or on transactions with the environment. I found that the unstructured situation for personality-releasing will be most likely to "start" the student; that the sharing of reactions and setting of purposes in the social action model would be most usefully "orienting"; that the competence model should maximize meaningful "assimilation"; that the social action model would stimulate most "symbolization"; and that it would also have the most marked "completion".

I also found (although I did not mention it before) that the six objectives --technique, appreciation, self-esteem, competence, communication, and action--are all desirable and contributory to the five functions phenomena to be improved. This leads me to see the six existing models as partial rather than as wrong and to anticipate a better model which is more comprehensive than the present models.

3. To present a better model which preserves the best features of existing models, but goes beyond them in its rationale. (The point I emphasized was not behavior, personality, or action, but rather common purpose, to which each individual is committed and to which he contributes.)

The model is one I have been working on for a long time,[22] although this is my first effort to apply it to art education. The model makes use of social organization: alone, in small groups, in total class; and of knowledge: personal opinion, subject matter.

The model views teaching as the supervised movement of the class among six major activities:

1. Alone: being confronted.

2. Alone: investigating own project.

3. Small groups: getting hold of thoughts and feelings after being confronted.

4. Small groups: reviewing project work of individuals and trying to facilitate it.

5. Class: listing alternative reactions, developing sense of purpose, planning activities.

6. Class: pooling the project learnings of class members in a single integrative activity. Meditation together on the whole unit: meanings, ways to improve, etc.

In the "walk through," the activities were in the sequence 1-3-5-2-4-6, but this should not be regarded as fixed. Every activity arises out of readinesses that develop as the preceding activity runs its course, and every activity develops imperatives for the next. The art of teaching (in this view) is to get the feedback that enables teacher and class to see what activity shift is appropriate and how best to accomplish it.

I do not allege that this is the "best" model. I think that it does identify much of what goes on in classrooms that you would consider well-taught. I shall be pleased if you feel that these activities (or something equivalent to them) are already parts of good teaching. In that case, the "model" is only a systematization and, hopefully, a conceptual clarification.

5. To encourage <u>rapprochement</u> between artists, pedagogues, and behavioral scientists; to invite them to dig beneath their own lingos to the common experience of human adaptation, artistic production, and effective learning.

I suggest that all three are concerned with variations of the same human drama: the beginning in individual, semi-private impulse; the legitimization of individual concern through its merging in group purposes and

societal goals; the development of individual competence along with the differentiation of a classroom culture that makes it meaningful; and, finally, the translation of individual effort, however modest, into concepts of growth of the humane community of the classroom and larger society.

Notes

1. A preliminary version of this paper was presented to the Conference on the Supervision of Art Education in Atlanta, Georgia, January 21, 1970, at ten degrees F.

2. I thank Professor Jacob Getzels for good conversation at this point.

3. This was the so-called "Chicago Syndrome" found twenty years ago among our graduate students.

4. According to Mr. Perkins, of Perkins and Will, School Architects.

5. From the Cloward Report on Homework Helpers, New York, 1967.

6. According to the movie, Yankee Doodle Dandy, starring James Cagney. You were a lot younger then.

7. I was there.

8. Well-known optical illusion.

9. Classical Gestalt demonstration.

10. Perhaps you, too, have noticed?

11. Or something similarly gross.

12. The famous Zeigarnik Effect.

13. Kurt Lewin, on Learning. One of the NSSE Yearbooks in the Forties.

14. Sounds like the Reader's Digest.

15. But be careful! The fact that these mini-incidents occur does not necessarily justify elevating the behaviors to the level of major functions and then compounding the felony by acting as if they form a developmental sequence. But it is suggestive, isn't it? And what would you do?

16. See note #2.

17. Hausman, Jerome J. (Ed.). Report of the Commission on Art Education. Washington, D.C.: National Art Education Association, 1965.

18. Marantz, Kenneth. New Dimensions for Citizenship: Visual Responsibility. Dittoed speech, Graduate School of Education, University of Chicago. Marantz's work is the only exemplification I have found of this model.

19. I pursue these matters further in Dynamics of Groups at Work, Chapters 2, 9, 10, and 11 (University of Chicago Press, 1954); and in Education and the Human Quest, all (Harper and Brothers, 1960).

20. Helen Jennings first pointed it out in "Sociometric differentiation of the psyche group and the socio group," Sociometry, 10, 1947, 71-79.

21. Reported by the Chicago Daily News one dull day in February, 1970.

22. I have attempted on other occasions to present this model as applied to social studies and in other theoretical contexts. Thelen, Herbert A.:

"Insights for Teaching from Interactive Theory." In The Nature of Teaching, University of Wisconsin-Milwaukee Bookstore, 1963, 19-32.

Group Interactional Factors in Learning." In Hollister and Bower (Eds.), Behavioral Science Frontiers in Education. Wiley, 1967, 257-288.

"Evaluation of Group Instruction," Chapter VII in Educational Evaluation: New Roles, New Means. 68th Yearbook, NSSE, Chicago, 1969, 115-155.

"Dynamics of the Classroom Group." To appear in Encyclopedia of Education. New York: The Macmillan Company.

"Classroom Inquiry Sequence." Xeroxed manual to accompany a videotaped classroom demonstration of the model, 1969 (author).

Table 1: VARIETIES OF ART EDUCATION
from B = (P) (E)

	(B) Variation 1: SHAPING		(P) Variation 2: RELEASING		(E) Variation 3: TRANSACTING	
	Technique	Appreciation	Self-esteem (Inward)	Competence (Outward)	Communicate	Act
Behavior (B)	Manipulate	Talk	Act out	Act Out	Create object	Change Environment
Environment (E)	Art Material	Artifacts	Permissive Climate	Permissive Climate	Student's Life Situation	Ugly part of Environment
Goal Evaluation Dimensions	Correct Technique	Correct Obeisances	Self-esteem and Confidence	Maturity and Competence	Product's Communica-bility	Humaneness of Environment
Authority	Teacher	Teacher	Shared good-will of Teach-er and Student	Student's own aspirations	Reactions of others	Group-generated Common Purpose
Congruent Motives of Students	Identification (introjection) Reward, approval Become "educated" Social class expectations Needs for dependency, predictability		Maintain own self-image Explore, mess around Relate to teacher as person	Discover own goals, values Seek compe-tence. Gain autonomy. Re-late to teacher as artist, critic	Communicate Receive ac-claim Further career Identify with "artist"	Improve world Learn social strategy Gain autonomy through group belongingness

Table 2: ADAPTIVE BEHAVIORS CONSISTENT WITH FIVE VARIETIES OF ART EDUCATION

BEHAVIORS	(B) SHAPING		(P) RELEASING		(E) TRANSACTING	
	Technique	Appreciation	Self-Esteem	Competence	Communication	Action
Starting	Demand for competing in objective performance. Skill challenge.	Demand for participation in discussion. Decide + or - response to artifacts.	Unstructured expectations about use of time, product criteria, etc.	Unstructured expectations in regard to what to try to discover.	Demand for personally meaningful and feasible "subject."	Demand for social action
Orienting	Skill level. "Place" in competition. Standards to set oneself.	"Place" in regard to knowledge, participation, values of content.	Awareness of own impulses in coping with lack of structure.	Develop alternatives; consider values and costs; set new goals.	Set own expectations for performance and for responses of others.	Hunt for situation to which there is motivating affect.
Assimilating	Practice-feedback-practice cycles.	(Minimal): Fitting together ideas about men, art, society.	Decisions about what impulses to follow up and how.	Purposive behavior; evaluate own approach	Product-response-evaluation-product cycle.	Participate in action strategy as person, artist, citizen.

Symbolizing	(Possibly): Practice piece as exempli-fication.	(Possibly): A term paper.	Informal, in psyche-group discussion. (Sensitivity-labelling?)	Practice pieces as evidence of quest.	Efforts to "explain" effort to others.	Making own suggestions and actions explicit so others can cooperate.
Completing	End of unit. Achieved level of mastery.	Conformity to expected obeisances.	Topic attrition-go on to next.	Finished product; Test hypothesis. New angle.	Get audience response.	Action completed. (Go to new project.)

LES LEVINE

The educational reform movement in the U.S.A. has fundamentally, and often dramatically, altered the role and the significance status of the art supervisor. The pressures which cause change come from the world of art as well as the world of education. The distance between what art education in the schools could or should be and what it is or will be is an essential, persisting concern. The promise of even greater changes enlarges with every passing day, and the gap between the ideal art program and the existing art programs seems seldom to narrow.

What children and teachers need to learn and want to learn and experience through art is rapidly expanding, while, conversely, many of those values and skills and much of what was once considered the content of art is being discarded, at the least modified. The urgency for frequent, even continuous examination and evaluation of the art curriculum and its objectives is heightened by the seriousness of some of the issues in the following paper. Our readers will readily embrace the ideas and theories of Mr. Levine, but those who read carefully will begin to be provoked by his message.

The almost explosive expansion of new art forms, movements, and theories raises immediate issues for art teachers and supervisors. What parts of the contemporary art scène have relevance and can successfully be integrated into the school curriculum? What should the art teacher and supervisor be expected to know and do about a field which, like science, has changed rapidly and is changing with each day? Who could describe tradition in American art, if indeed American art has a tradition? Perhaps innovation and experimentation is the American tradition instead of form or style. It may be that our greatest strengths lie in lack of tradition, or it may be that a lack of tradition is our weakness. Contemporary art, confusing as it may be, makes its unique contribution to the larger problem of curriculum construction faced by all art teachers and supervisors.

Although there is no generally accepted position among art educators, it is fairly safe to suggest that there is a gradual shift from the point of view which regarded the child as artist, in which most activities were production oriented, to a position which emphasizes critical abilities, historical and cultural knowledge, plus the creative productive aspect. The professional art educator has not attempted to weight these separate parts or to place value on one over another. But it is from these several

components, and with knowledge of child development and learning, that curriculums are developed.

The selection of Mr. Les Levine is an effort to confront the ideas and theories of one young American artist, whose reputation for transitory art forms which break all bonds with tradition, is not an attempt to place any special value on his type of art as opposed to the many other forms such as environments, assemblages, pop, op, kinetic, light, et cetera, each of which is making its mark on the American scene. Uncomfortable as this may make us and unprepared as we may be to accept it--for this art may pass by tomorrow--it is, nevertheless, serious and real today. It should make us think. Indeed, such art will make our children think and will, perhaps, only as a phenomenon or fad, affect them. How few years ago it was that Richard Deibenkorn, Jasper Johns, Andy Warhol and others opened up the field of pop art. Now every drugstore or gift shop sells pop art in the form of inflatable beer bottles and hot dogs, and no household seems complete without a piece in the game room. And in the classrooms there are assemblages, plaster of paris slices of pie, environments, and kinetic sculptures. These are the species in art that may turn children on. The question that nags the art teacher and the supervisor is whether this is counterfeit or if it is important enough to engage children, if only for a brief time, in the thrusts and the movements of the current scene.

Mr. Levine indicates in his opening statement that what he has to say has really nothing to do with art education. He is dead wrong. It has everything to do with art education. It is often forms such as these which fascinate the young, and these are forms which they have come to expect. It is a case of the art supervisor and teacher being able to recognize, and to some extent understand--perhaps appreciate, at the very least tolerate--new forms of art. It is a process of sifting, sorting, changing content, values, procedures--hanging on to some traditional content values and practices while, eliminating others, and introducing the new in ways which are not superficial. But this is what supervisors and teachers have always done.

SOFTWARE AS ART

Les Levine

What I'm going to say really has nothing to do with art education. I am going to give you some knowledge of the pieces that I have done, some idea of what I think is happening in art, not just in terms of the art world, but in terms of what I think the media are doing with it and what I think the side effect is at the moment. First I want to discuss a piece in Art Forum, which was described incorrectly in the magazine. I went to great length to have the description typed over and over again, and I asked them not to release any description unless it was the one that I had written myself. In my description it said very clearly that "the six people who were to distribute the corn flakes on the field were to remain on the field all day long and eat corn flakes until they were obliged to leave to defecate," and of course, that to me added a great deal to the piece because the organic digestive system was working along with the biological digestive system, and that seemed terribly important. The following issue of Art Forum contained the correct statement. I'd like to discuss that particular piece for a while and how museums handle these situations. There were, I think, four or five other artists in that show. The show basically started as a group of works that had been done before by us, and we were asked to each do a new piece in the environment for the show. I think John Van Savn did a piece where he had somebody throw bags of flour at him as a baseball pitcher would do, and he tried to hit a home run with bags of flour; naturally when he hit the bags of flour, they burst. Robert Morris rode a number of ponies a certain distance until he was exhausted from riding the ponies. Denis Oppenheim did a piece which involved doing a 220-yard dash than casting the imprints of the 220-yard dash in plaster, and putting the plasters into a two-foot cube in the museum so that the 220-yard dash was now a two-foot cube.

Most of these works are concerned with what is known in the communications world as software. They are concerned primarily with a residue of information, in one way or another. They are not really to be considered in terms of what they offer visually or what they become as object form. As software is the initial basis for all information processing, an interesting thing happens when shows of this type occur. One thing that becomes absolutely clear is that the people at the museums who ask you to do these things haven't the first notion of what the hell you're doing, and they don't know even by the time they

get you there why they asked you to do it. They know ahead of time what you're going to do, but when they see you there doing it, their concern seems to be completely remote. We have recently developed in American art, I would say during the past five years, possibly three, a new kind of curator in the art world. This curator is a person who is very much under the gun; he has to publish in order to exist. His progression or elevation in his profession is very much concerned with how well he publishes and what he publishes. Most of these curators will, in fact, write a theory and this theory will then go about the art world seeking people who can do works that support it. Having got the theory and the elements that support the theory together, the curator then presents it in a large package to the media for processing. If the media processes it well, he can go up on the ladder, he will be a better curator, and people will consider him more important. It's a risky business because if it's not processed well, people will say he is a bad curator. The curating position in American art has become so competitive that it's incumbent upon any curator who's going to stay in the business to do this kind of thing. He must send out a certain amount of information for processing by the mass media, and it must be information that in some way he has had some integral part of initiating.

So the failure of this system or the advantage of the system, whichever way you look at it, is that most of the curators that are doing this kind of thing are curators who do not come from the art world, but from the educational system, and most of the theories that they express are expressed from a very formal art point of view. In other words, the signpost of where art has been is very clear to them, and they assume that given that reason and this reason in that position, this is where it should be. And so their attempts to present media packages are not only attempts to establish themselves as curators, but also to direct a new path for art. Now, if they're great, that's phenomenal. You know you can't say why something is great or not; it's just a phenomenon. But if they are not great, then what we get is a mess. All of this has a lot of meaning because it defines a new way of the art system dealing with itself. Curators are no longer concerned with being the custodians of art. They no longer see their position as somebody who minds the store, which, of course, was the position of curators before. I think it is worthy to note that Henry Geldzahler in his catalogue for the Metropolitan Museum exhibit of New York Painting and Sculpture, which obviously is a very important show, spent a great amount of time putting down the mass media for their influence on art, and at the same time his whole catalogue panders to the mass media. I mean it's just a total media gift. Anybody who reads it and has any understanding of how information theory works, knows that the whole thing is designed for anybody who wants to write. You could just take that catalogue and write all day about it. There is this kind

of neurotic negation going on all the time between curators.

It's sort of like television--where nobody in the world likes television, but everybody keeps it around to spit at. That's the same approach the curators take towards the media: they all hate it, but they all keep it around so they can spit at it. The show called "Spaces being held at the Museum of Modern Art at the moment" reveals another instance of a curator hitherto unknown who has decided to establish herself by putting a show together and getting X amount of people who can support her theory and promote it. Now what's interesting about this is that if you understand media at all--and some of these curators are getting to understand it very well--you will find that you can't give the media a dud because they just won't take it. The old idea that anything that is advertised well enough will sell, is rubbish. It doesn't work. It's incumbent upon a curator in this particular situation to give the media types of energy that the media can use. Therefore, if you put on a show--let's say this show is about spaces--the kinds of people who would be unknown to the media, but people whom the media like and people who in some way have a certain amount of media energy themselves. To put it very simply, and hypothetically, if you were able to get Marshall McLuhan to do the show for you, you'd be a lot better off, but that isn't possible because he charges too much. What you would have to do in that situation is get artists who have a strong media potential. So a curator is not only put in a position of supplying this theory and the elements that support the theory and presenting it all to the media, he also has to decide that "No, I can't take that artist because one who is ugly doesn't photograph well." Right? So the media is not going to bother photographing him; and he doesn't have anything intelligent to say; thus whatever he says isn't going to support my theory. So a curator has to find all of these elements and bring them together, and that's what is scary about it. This aspect is a little problematical because it could be that artists who are doing excellent work wouldn't be seen in this situation because they don't offer any support for what the curator is trying to do.

Simultaneously, with Henry Geldzahler, best artist in America for the last thirty years, I put on a show at the Architectural League called "Your Worst Work." I'm going to quote some of the comments I wrote on that show, and by the way, the worst work served excellently as the media package. It was on every major network in the country and a couple of television stations that are not networked; it was in Life, Time, the New York Times. I think it certainly expressed my theory very well. The things I wrote for the Worst Work catalogue express some of the ideas that I have about art, and most of the ideas that I have about art are not really about making art. They are much more about what the art world is doing and what the system itself is within the structure.

"For a number of years now, the entire hierarchy of western culture has concerned itself with what could be called good taste and excellence in the field of art. Shows in museums and galleries are selected with an excellence of quality in mind. Excellence and quality are in fact strong elements in all of western culture. In order to get a job, you have to prove that you're qualified. You are constantly told on TV and radio to go back to school; otherwise your lives will be filled with disaster. Now the environment controls the kinds of processes and behaviors which are possible within it, predetermining human attitudes towards it. All activities within the environment are precoded and are not as much a question of either/or as we may think."

By that I mean that everything you do has been done for you already. Everything you think of in a plastic society like ours has been precoded for you to think that. The choices people make, such as whether I want a Ford or a Chrysler, or whatever else, are not really choices, because Ford or Chrysler has made a great effort to find out what your choices would be in the first place. By market research and data processing, they know what you want, and they merely present it so that you can take it, and you have this choice which you think you are making, but it's a very absentiate choice. "Drop out of school, boy, and that's what they'll call you all the rest of your life." It's interesting that that's an advertisement. " Our society does in fact shape our approaches to what we think is a better way of life. This kind of involvement merely implies taste in choice as the system itself has implied these factors from its point of initiation. Choice and taste can only be considered neurotic."

What I mean when I say that--I don't know why I'm explaining what I mean, but I think I will anyway--is very much the same thing I said about television: that our society does not permit choices; our society is not a society that is based on personal choices and individuality; our society is based on the huge corporation, the huge educational system, everything precoded. All our products are made and are available in stores, and there you can see ten different toothpastes under different names, but basically they are all the same, anyway. I say it's neurotic, because if you enter a system in which there is very little choice, but you still attempt to make choices, this can make you ill. If you enter a system which has no possibility for choices, you can live within that system more comfortably if you don't try to make choices.

"Many carefully selected shows end up with a comment such as 'My child could do better than that'. Your worst work is a show which hopefully anybody's child could do better. Although many of the artists shown here have good reputations, their works here are sufficiently bad to be included in the show. With the development of

the art supply industry, it is clear that anyone in the world could be an artist. As nothing else could be made from art supplies, whatever is made from art supplies, must be called art. Good or bad are irrelevant in terms of process. On a process level, being totally excited is of no more value than being totally bored. If you run around your backyard and make a good painting, it's the same thing as running around your backyard and making a bad painting. Running around is running around. On the taste chart good and bad cross at the optimum point."

Now that's interesting, because it's not only on the taste chart, it's on every other chart that you can think that has any basis in reality. On any genetic map, total opposites will give the same features in the human being. Genetic maps are circular, and when you have one at one point, say G, you have at the totally opposite point those two factors will give blue eyes, if that's the point, so that good and bad are in that sense equal if you work within that kind of value system. The thing about being bored or interested only has value if you take it very whimsically. Suppose you say "Oh, that bores me;" well, that's a very personal whimsical thing to say, but how many times can you really say "That really bores me," and it really <u>does</u> bore you, and there is no other thing coming in there but boredom. That's as valuable as something coming in which is totally interesting. I was interviewed in Los Angeles once, and one of the things the interviewer said to me which was interesting to me was if you're constantly interested in dumb things, it's no good. Maybe it's better to be bored all the time.

"Communication and cerebral activity are the real architecture of our time. The fact that the brain is being made to function in a certain manner in its environment, is real time, real process. Process has no meaning; it is something done. The present prevailing force in our culture is electricity. Electronic technology implies an all-at-once consciousness. Decisions about composition are made in split seconds."

Hitherto electronic development, and even a little after electrical developments in the society, all activities within the society were what could be described as developing sequentially. Two came after one, and three came after two, etc., until we arrived at whatever place we were going, from this point to that. However, our development at the moment is not sequential, but very definitely lateral, and in that manner one person doesn't go from one point to the other. Physics at the moment is becoming biochemistry, as electronics in the higher forms is becoming involved with biology. In this development, when something goes from one point to another, it doesn't end up in its logical point but spreads and becomes lateral.

In an energy based system, the only thing that can be considered of value is that which uses energy or expresses the use of energy. The work of art in its finished state is information, the result of a process. It describes what the art experience is like. The productive activity involved in the act of making the work of art in this kind of society must be considered of more value than the results of the product on. All information is in itself neutral and without taste; therefore, qualitative judgments are unnecessary. That's an information theory idea that information in itself is neutral. In other words, if I told you that the girl at the door just dropped dead, or whatever, that's a piece of information. You might say well that's a bad piece of information, but it isn't necessarily a bad piece of information unless you have some concern for the girl at the door. If you don't have any concern for the girl at the door, it's just something that you heard, and you know what happened. If you would argue even further that it is a bad piece of information, then you would have to say, well, television serializing the war in Viet Nam is a bad piece of information. The fact is that there are not really pieces of information because they are not much different from soap commercials. You have an advertisement for soap, and then you have a few minutes of war, and you have an ad for cigarettes, and you have a few minutes of war; it all just comes down to the same kind of experience in the long run.

"Communications and information move so fast at the present that the period between classical and contemporary may be very short." I think that's one of the phenomena about pop art. I don't consider myself remotely connected with pop art, but I think pop art came about at a time when the media was exploding. Information techniques were getting much more sophisticated at the time pop art came into being. I think by that time we were almost into the second generation computer, instead of just a little news here and there, news programs were an hour, and an hour and a half, long. I think pop art had such an impressive effect on the society because it happened simultaneously to that kind of thing. The other thing about it that's interesting in relationship to this idea about classical and contemporary changing positions, is that pop art has become the classical art of the United States. Abstract expressionism probably is the first breakthrough for American art, but it really isn't the first breakthrough in art for people who are not American. If you go anywhere in the world people understand American art by pop art. They say, well, pop art is definitely American, there's no question about it, and it's very, very foolish when you see somebody in England or Germany or somewhere else making a piece of pop art because it just doesn't come off.

So what you have when information moves so fast is this thing of something that was considered to be very contemporary. You know five weeks from today it's considered to be classical.

"The question 'Will it last?' is void. Bad is just as much a part of the cultural trust as good. In other words, whatever we do that is bad in our society, takes the society just as far as whatever we do that is good."

You can't imagine that in the past ten years we have been affected only by the good things, that the residue only amounts to what was good in our society. What was bad in our society had as much effect on our cultural lives as what was good.

"T.V. is an excellent example of this. On T.V., good and bad are the same. A bad show that develops a high rating becomes a good show, and vice versa, and that's because there are lots of people out there who can tell the difference, they say. However, the fact is, there is no difference. T.V. is the first art system totally devoid of taste; its qualities are based on the viewing habits of the audience, and these habits are programmed and controlled by the T.V. system itself. No possibility for good or bad exists. What happens is that T.V. creates consciousness organisms in the electric ecology. People who watch T.V., and that's all of us, I guess, have become part of a society that is moving away from the idea of consciousness as a whole."

Some other writings have expressed the idea that consciousness as an idea no longer has currency--that we can no longer consider ourselves to be conscious individuals, that we are electronically and plastically controlled, and that the only way we can exist in a society that is electronically and plastically controlled is to fit into it. If you don't, you get an electric shock, or something else will happen to you.

"Variety is not the spice of life. Systems such as cinemascope and stereo do not rely on quality value judgments. They are in effect a closed circuit which forms an energy membrane around the subject. Their content is merely decorative and has nothing to do with them as a real experience. They are completely symbiotic with the human body package: their symbiosis lies not in the idea that they are suitable and acceptable to human taste, but rather that they are collated in a technical sense to the biological nature of the human structure. Given the fact that we have two eyes, two cars, two lungs, etc., a dual technical system naturally offers more biological support than a single system. The effect of this duality is that it creates a more direct relationship between the subject and his technology. The stereo sound system permits the listener to reside within an embryotic gubinical sound space which is both polymorphic and orbital. The question of taste cannot be judged from within this orbital system itself, as the subject has no points of outsider reference or symbols from which to equate this experience. He may judge it to be good or bad only on the basis

of how he feels at the particular moment of the experience. The judgment will be based on the comfort derived from being scaled off in an energy vacuum. As soon as the seal is broken by turning off the sound, the energy dissipates around him and with it the biological support and any basis he might have had to evaluate his loss. He has reentered a different environment devoid of personal support systems. The lack of sound becomes the predominant factor within the environment, akin to direct shock to the subject's comfort, and all his energies are immediately directed towards dealing with that shock. He has reentered a various choice system which becomes so uncomfortable physically as to not permit a rational form of intellectual evaluation."

The other things that are in this catalogue about the show are really just about pieces that were in the show and wouldn't have too much meaning for what we are discussing here, but the point I was trying to make in some of these ideas about what technology is doing and how it relates to how we feel and see things, is that in these technological systems what is more important is not what we see on some kind of whimsical level--I mean the fact that somebody says I like it or I don't like it. It doesn't even make any difference whether somebody does or not. Very often people who say "I don't like it" don't know whether they like it or not. It's easy to like anything you know. As a matter of fact, that is one of the prime requisites for liking anything: to get to know it, and then you probably will like it. Lots of people who look at art say "Well, I don't know anything about art, but I know what I like." What they should say is "I don't know any thing about art, but I like what I know." The point is that in listening to something like stereo sound, outside activities are impossible, because the system itself is so supportive to the whole human package that it doesn't really make any difference what's being played. It doesn't make any difference whether it's a symphony, whether it's rock and roll, or whether it's just two people rapping on a phone. It's so damn comfortable to have sound coming into your body from all different points of view that it really couldn't make much difference what it is that you're hearing. Of course beyond that, people would get to the point where they would say "I like symphony" or "I like the other thing" and "I'd rather have that," but that's a very secondary choice, and really is not the main choice.

Now I want to discuss some of my recent pieces. I take a lot of photographs of everything, and I never take less than forty photographs of any one thing. I have one of myself having my portrait done by somebody in the Village in New York. I was asked to do a work of art for a book in Germany, and I wanted to make sure it was art, so I had an artist do it. I have a piece called Contact; I have shots of the guy on the moon. And there is a golf commercial which almost looks like the moon; you really don't ever have to go outside of your house or anything

else to see the world. And I have photographs done for a book cover I was doing.

I want to quote a proposal. I was asked to do a piece for a show called the Socrates-Pericles Gallery in Philadelphia, and the Gallery asked me to do a proposal for the opening show. This is what I sent them back. It's headed at the top "Opening Proposal," and it says:

"Les Levine has purchased the Socrates-Pericles Gallery, 216 Locust Street, Philadelphia, and the name of the Gallery is to be changed to the Les Levine Gallery. A sign writer should be employed to make a sign on the front door which says 'Les Levine Gallery' which remains on the front of the door for the duration of the show. A rubber stamp should be made with the words 'Les Levine Gallery' on it, and this stamp should be placed on all correspondence, invoices, and other papers connected to the gallery throughout the show. This proposal should be placed on the wall, and all other business correspondence with the gallery should be placed beside it each day til the end of the show, having first been stamped with the Les Levine stamp. It should be attached to the wall with scotch tape. At the end of the show ownership of the Gallery will be returned to Socrates-Pericles."

Here is another piece, called Profit Systems 1. "On March 27, 1969, Les Levine purchased 500 common shares of Cassette Cartridge Corporation stock of $4 3/4 per share. After a period of one year, or at any time which is deemed profitable prior to that, Cassette Cartridge shares will be resold. The profit or loss of this transaction will become the work of art. Profit Systems 1 is concerned on the part of the artist for dealing with a real societal system; the work is involved with a process of the business systems which influence our daily lives. It is a post object work in that it has no visable form. Profit Systems 1 is a work about process. The process is a result of an open continuing system called the stock market. A system directly connected to our life style.

On November 26, 1969, Les Levine sold the 500 common shares of Cassette Cartridge Corporation stock at $15 per share, resulting in a net profit of $5,106.00 in a period of ten months. This amounted to 220% profit on an original investment and completed Profit Systems 1."

This is an invitation I sent out while I was in Paris:

"You are cordially invited to attend Wednesday, October 1, 1969, at 5 p.m. when Les Levine represented at the Paris Bienalle will present his prize of 1500 francs to the selected winner of the Bienalle between the two museums in modern art. The winner of the prize will have been previously selected by Mr. Levine and will be announced by him at that

time. Mr. Levine has the following to say about his prize: 'This prize giving is a new work of art using the information software of the art system itself as its raw material.' Software is the mental intelligence required for any experience; it is the programming material which any system uses: flow charts or sub routines for computer programming. It is also the knowledge required for the performance of any task. All activities we are involved with which have no connection with objects or matter are a result of software."

It doesn't tell everything here, but what happened is that I went around the Paris Bienalle deciding who I would give this prize to, and two French artists said "if you give us the prize, we'll give you half of it back," and I said "Fine, that's a good reason."

I'm going to quote this thing about Paint, which is the last thing I want to discuss. There is a film of Paint. I could quote what I wrote about Paint at the time that I did it, but I'll quote something about the signature print outs.

"Les Levine had his handwriting analyzed by a computer 25 times. The 25 computer print outs along with the signed punch cards are exhibited here as works of art. Each one has something to say about the artist's character. In the art market, the artist's signature is highly valued. In this group of graphics the artist has called upon the computer to analyze his signature and this value system."

I thought the computer might be able to tell me why the signature is so valuable. It didn't, however. It just told me that I was artistic and romantically inclined and several other things.

"Paint consists of pouring a gallon of different colors into a trough on the floor of a gallery until 60 gallons are poured, each gallon adding a new color. An automatic camera will photograph the proceedings and these photographs will become a work of art."

Paint is a show of wet paint. It has not been turned into a painting. The photographs are information concerning the act of pouring out the paint. No object results from the work Paint. The only residual is information about the process and experience. At the end of the show the 30 gallons of paint on the floor will be removed. The person who is making the piece is somebody who works at the gallery. I thought it was very important not to make the piece myself, for the simple reason that the piece was concerned with certain conceptual ideas that I had. I didn't want it to become expressionism. It takes you to the whole thing of having the paint poured, the opening, and then the removal, and I think the film is good from the point of view (although it's a very amateur film) that it shows you the activity and how much is

involved in making this thing happen, and then after it's all done and photographed, you see how much is involved in removing it, and the removal activity is just as exciting as the activity of coming to see the show. It's interesting because it goes--the paint itself went from something like a very cool Kelly kind of painting to something almost like a Pollock to ending up something a bit like Johns in places. It went through all the various stages of painting at one point or another. There are about 72-75 photographs, all done with an automatic camera. They show every little movement. The view of the opening of the show expressed very clearly the idea that I was talking about before, that the process involved in the production of a work is more interesting to me than what results. In a view of the removing of the paint, you can see that now it's moving away from being big abstract expression; eventually towards the end it starts looking a bit like a Rauschenberg; then it starts looking like a Johns, the whole activity of doing the thing goes through practically every level of painting that you could think of. I find it much more interesting, today anyway, that so many people are making art. It seems that everybody is making all kinds of art, and I find that interesting as a sociological phenomenon more so than what they're making. The part of pouring the paint and all that activity, the public was not invited to see, and the public was not invited to see the removal of the paint. All the public saw when they came in was that big pool of paint in the center of the floor and all of the photographs showing how that was arrived at and how that was done. In the photographs you can see very clearly the different stages the paint went through. You know, it's the fact that all this activity takes place which I think makes the thing stand as a work. I wrote down a couple of comments the other day, and I'd just like to give those to you. "Whenever somebody says something, it's already happened. Whatever we say we should do for the future, should have been done in the past. There is no future; the future in effect is merely a continuation of the present."

MARTIN HABERMAN

A curriculum plan without a strategy is inert; without a clear goal its success is unlikely; without a structure it cannot be managed.

"Curriculum is not a teacher's guide or the textbook. It is not reshuffling old ideas or shaping ancient dust. Nor is it claiming memories from musty rituals of yesterday; nor searching out the tired traditional bins.

"Curriculum is not a placid pond into whose depths we cast an artifact or fragment and watch the widening ripples gently spend themselves into oblivion.

"Curriculum is instead, a waterfall with power and flow; it is a plunging, moving process that cannot be stopped, although you can channel it, and you can harness it.

"The rush of curriculum in any given situation admits only a quick, historical review, as when we scan a photo or a sketch. Unless, of course, we choose to look upstream. Upstream means youth and their propensities, larger learnings and social imperatives, each individual and his unique perceptions. These in concert must be studied as an entity with thrust and consequence.

"This curriculum power moves through schools and their communities. Each learner, patron, or professional is captured by its mainstream, or slowly drifts within its shoreline eddies. A learning society is filled with its volume; a rigid society restricts its flow; a stagnant society rejects its great potential.

"To reshape curriculum demands review of the before and after, and a recognition that each change is causal and significant. Such change involves at minimum a willingness to wade into the shallows, or better yet to be immersed within its depth.

"Our time demands real changes, with a deep regard for all this power and continuity."[1]

Program development and pupil experiencing must be the major considerations of the supervisor. These elements are improved when there is an appropriate restructuring of objectives, resources, personalities, processes and evaluative factors. In the following presentation, Martin Haberman suggests a plan for a team approach utilizing those persons who have a contribution to make or have a stake in the outcome. Persons with functional relationships and special competences can negotiate the divergencies that constitute the curricular factors to be modified. The reconciliation of the basic elements becomes the political process by which the realities of substance, behavior and environment are managed and change effected.

Curriculum change requires a modification in the behavior of the adults involved in the process and the desired outcomes; likewise, curriculum change must modify environmental and resource elements. Thus curriculum development is a complex process and must be viewed in its totality as well as in its particulars. Curriculum change can begin with any one of a number of elements.

If curriculum is to be changed supervisors must know its dimensions, its processes and how to modify these elements. The concept one holds of curriculum is likely to determine both the element to be changed and the style or process of change. For example, if one believes curriculum to be the materials of instruction - books and materials, etc., then the change agent spends time in their reordering - finding and distributing artifacts and realia, rewriting the curriculum guide, checking supplies and the stuff of art. If one believes curriculum to be the management of space and time, then attention is given to schedules, time allocations, building and room use and the rest.

One can change curriculum by starting with any of the components Haberman discusses, but it is also true that a significant curriculum modification will not persist unless a number of the elements are changed.

In any case, the art teacher or supervisor has to see the factors that can be modified, the likely outcomes of any selected process to be used, and a way to monitor the outcomes of decisions, processes, and changes in substance. Direction is a decision regarding priorities and objectives; style may be a decision related to personnel, appraisal of the situation and competence.

The heart of the matter is what learners do. This should be the conjunction of resources, plan and objectives. Program development must be the heart

of the supervisor's task. At this point, Haberman suggests a composite plan involving many persons who have a contribution or a stake in the change. This team effort should be able to negotiate the divergencies that constitute personal styles, resources, objectives and outcomes. Curriculum change is thus a matter of systematically dealing with the realities, the resources and the outcomes desired.

FOOTNOTES

1. Leslee J. Bishop, "Curriculum is Power", ASCD, Educational Leadership, February, 1970, page 501.

DEVELOPING CURRICULUM IN THE ARTS: THE POSITIVE USE OF CONFLICT

Martin Haberman

I'd like to discuss curriculum development. As I've listened to art teachers, art supervisors, art educators, artists, art evaluators, and the people in the field, it seems to me that I've heard three kinds of people who live in three kinds of houses. The first lives in a museum which might be five weeks old, as indicated by our "artist" yesterday, or five centuries old, or five thousand years old. This kind of art educator, whatever his particular job description, catalogues, preserves, identifies, and transmits a cultural heritage called art. This approach puts a definite perspective on what the educator thinks he's doing and is his way of developing a curriculum he would call "art." In a sense, museum people are caretakers and preservers. You can't criticize them by saying they're not interested in the future, because their objective is to take the best of what we now have and what we once had, and to share it with generations who are going to experience it in the future. These people can't be dismissed as not having a future orientation. But their orientation, it seems to me, is that the field of art is a great big museum and all of us are essentially preservers.

There's a second group of art educators who, from a curriculum point of view seem to me to be factory workers. They're not workers as much as they are foremen, administrators, and superintendents of factories. Again, this is not critical. I'm not trying to make a value judgment, but to be descriptive. They're interested in lots of people doing lots of things. They're very action-oriented. Their concept of the house in which they live is essentially that of a factory. They even use words like production and consumption. You have to learn to consume and to see and to experience and to "drink in" a kind of visual world. You also have to learn how to produce, produce, produce--turn out stuff, work hard, be diligent. There's a certain craft emphasis.

There's another kind of art educator who resides in neither a museum nor a factory. His home is a carnival, and he's very interested in choice, lots of alternatives, and being very happy about it. His involvement in the world of art education is the involvement one feels for the carnival--bouncing from booth to booth, from arena to arena, being happy, and somewhat temporarily involved in some activities, and then passing on to another. Perhaps carnival is not quite as accurate as Mardi Gras since it is a place where, if you don't like

what's being offered, you may start your own activity.

Now all of these approaches have merit and hangups. It isn't a question of one being better than the other, but a question of analyzing what kind of house you think you live in and then asking yourself a few questions. For example, if I lived in a museum, I might be very happy about it, but I'd have a nagging feeling about the place of personal judgment. What about the value of personal vs professional judgment? If I lived in a factory, I'd be very concerned about individualized products. If I lived in a carnival, I'd be very concerned about involvement and commitment and moving beyond just temporary kinds of things.

There is another question we have to think about. The only value for me, in addition to a whimsical fun value, of hearing the views of a person like Mr. Levine, is that it gives me a chance to raise this question: Can art be taught in places like schools? Is art what Mr. Levine exemplifies? Mr. Hausman has pointed out that there were twelve other artists he could have chosen with different points of view. That's probably true, but that lack of representativeness is not as important as the fact that any one of their points of view would have required a certain amount of freedom of expression, a certain bizarre, creative, imaginative type of person. I have a hunch that if that's the goal, then art can't be taught in public schools, at least as I know public schools. We might consider this issue more. I'm not advocating what should or should not be. I'm trying to describe places (i.e. schools) that are not yet ready for a kid with long hair, or a sex film with a black and white rabbit, and it strikes me that this setting is not compatible with the kind of model of what the artist is. We're probably all wasting our time. Mr. Levine himself pleads the Fifth Amendment when asked about whether his own schooling helped him to be an artist. Whether he is good or bad, whether you like him or not, he is not the product of a public school art education program. He probably developed to be what he is in spite of his schooling. Frankly, I don't think that reconciling Mr. Levine's (or any real artist's) creativity with school art is possible or relevant to this conference.

I'd like to raise this question: What is curriculum? And to give five definitions. Ideally, according to a definition very common in the '30's and '40's, curriculum is all the learning that should occur under the aegis of the school. Now the problem with this definition is "all the learning that should occur." As soon as we say "should occur," then there's a need to make normative judgments about right and wrong, desirable and undesirable, good and bad, wholesome and unwholesome. In the statement: "all the learning that should occur under the aegis of the school," the two words to think about are "should" and "aegis." Who decides the "shoulds," and who decides on "aegis?" For example,

is driver education under the aegis of the school? I live in a town where we have a great adult education program, and this affects both children and parents. But running such an education program is similar to what we used to call "extra curricular" activities. Adult education is changing the home lives and the experiences of parents--so when you talk about the aegis of the school, it becomes a vague, amorphous delimitation. We don't really know what the aegis of a school is. Similarly, with the question of what "should" occur? So while it sounds very good to say that ideally curriculum is all the learning that should occur under the aegis of the school, let me assure you that if you take this definition and start to work on curriculum development, you're in for a lot of hassling and not much progress.

The second kind of definition that we have of curriculum is the usual definition, the most common one: Curriculum is the content presented. The problem here is who decided: the learned professional groups, the textbook manufacturers, the teachers in the classrooms?

The third definition is a product definition: Curriculum is the formal content presented that is actually learned by the pupils. A product definition is very similar to a usual definition, the difference being that usual is what the teacher thinks he has taught and the product being what the student actually learns.

The fourth definition, and the one that is most useful for understanding what really happens in schools in my judgment, is a functional definition. If you want to know the curriculum of a school, look at what's tested for; that will tell you the actual curriculum. In most places art is not even in the curriculum because nobody cares enough to evaluate it. This, by the way, is what makes very good, open, sincere-type art teachers end up wanting to give grades--because they want to make their subjects as important as the others. Art teachers are nonjudgmental people teaching aesthetic, openended, artistic things. Yet, often they end up actually wanting to give grades, not because they believe in grades, but because they are just trying to prove that their subjects are as worthy as others. The functional definition of curriculum is what's tested for, because that reveals what's valued. If you want to know the curriculum in New York state look at the Regents Examinations.

A fifth way to look at curriculum is to define it actually: What is really learned by pupils during a period of attendance, which they probably wouldn't have experienced otherwise? For example, conjugating Spanish verbs is something that probably wouldn't be learned at home by oneself. Smoking grass is also probably something that wouldn't be learned at home by oneself. How to survive in a depersonalized school system so that students can run from swimming to

social studies in five minutes and still change clothes is another example. In order words, I'm saying the actual definition is all the things that are learned that wouldn't have been learned at home by oneself, but are not necessarily limited to what teachers and supervisors believe they are teaching.

The next question I want to deal with is: When curriculum is developed, what changes? Some think it is the teachers that would be changed. In my work I have found that what many think needs to be changed is the content; they talk about packages.

There are, in my judgment, eight elements in a curriculum. When a curriculum is developed, all eight are changed. Let me just run briefly through what these eight are. First, of course, are purposes. You could change the purposes merely by taking all the things you now believe and trying to put them into something like behavioral objectives. I'm not saying you should do this or that it's desirable. But if you did do it, it would be an example of working on curriculum through purposes. You might deal with purposes as more personalized expression, or with creative expression as a community or group purpose. Although this is a very old idea, it's worth resurrecting in an age where "do your thing" is the credo and when your "thing" is often perceived in a vacuum without other people. It's possible, therefore, to reconceptualize an art curriculum in terms of purposes. What would be the purpose of Herb Thelen saying "What can you make out of this wire?" If art educators conceived purposes for those group activities, that would be an example of what I mean by working on curriculum through purposes.

The second component of a curriculum that would have to be changed, if you are developing curriculum is the content. This point needs no elaboration.

Third, are the actual activities pursued. What do people actually do at 2 o'clock Tuesday? Are they watching slides? Are they spilling paint on a museum floor? Are they doing their "thing?" What are the actual activities.

The fourth component is the one that everyone is fixed on, and that's instruction, the actual teaching. This is easy because it deals with <u>other</u> people.

Fifth are the materials. In art, of course, the media as well.

Sixth is an element often overlooked, and it's very critical: it's grouping learners. I'd like to suggest that one of the ways to group people for art activities is by sex. The way they are usually grouped

is by reading ability and I.Q. since most high schools are tracked. If we really wanted to change the quality of what's produced in an art room, we might group people by sex. Most of the research literature indicates that significant changes in what and how people learn are accomplished by sex grouping more than any other single criterion. It's amazing to encounter the hostility which this point engenders in art educators.

Seventh is time and space. You cannot conceive art curricula without planning for time and space. The concept of fixed time periods and fixed spaces makes any kind of creative work impossible. To ask youngsters to work at the same desks, in the same physical space where they have just had penmanship is of course impossible; special space and a free if not unlimited time are needed.

Eighth is evaluation.

Now the question is: Of the eight dimensions, which you are willing and able to change, and how will you change them? By the way, on the evaluation component, which is not developed above, I'd like to give you my ten criteria for evaluating an art curriculum. These criteria are an attempt to look at art as partially a museum, partially a carnival, and partially a factory.

1) A student uses a medium to express a feeling to his own satisfaction.
2) He's able to copy, if he chooses. (There is nothing wrong with copying, if you feel like it). In our dance experience the first criterion was do-your-thing, and the second was to move with a partner. I think this is analogous: to be able to copy if one chooses.
3) He demonstrates a variety of interpretations for the same feeling.
4) He solves problems presented by others.
5) He persists until he is satisfied--and here I'm thinking of both time and quantity. One of the things that impressed me about Rembrandt was the quantity of work displayed in his house. His house is his museum. Here was a man who worked fifteen hours a day for decades. When I see somebody blowing bubbles, in Macy's window and soaping them up, I wonder about this dimension: the artist who persists until he is satisfied. I also have a hidden item here of quantity over a period of time.
6) He demonstrates accumulative affects of previous work.
7) He translates ideas from one medium to another.
8) He picks up new ideas and suggestions and uses them in his own way.
9) He works for lengthening periods with greater control and concentration.

10) He evaluates his own work, using criteria which he can explain.

I think we ought to think for a moment about three concepts. The first is leadership; the second is change; the third is curriculum development. As art educators, and as art supervisors, and as people interested in improving, I think we're faced with a choice. I see a real difference between leadership, change, and curriculum development. Leadership is basically concerned with getting others to where you think you already are. Now you can try to do this democratically. If you choose the democratic model, it's very hard because you're going to have to convince people rationally that your ideas are meritorious. You could do it manipulatively by lots of little ugly things; you could do it by fiat where you're just in a higher position than somebody and you order it done; you could do it by manipulating environmental circumstances. But as I look at leadership, it's basically a process of you valuing something very much, believing in it, having lots of justification for it, and then designing strategies for getting others to that point. As an example, Herb Thelen presented a model of the classroom as a society. (Well, that's stretching it a little). In my judgment it's the school that's more like a society. But let's go along with the model. The class is a society, and creation is a group problem. The individual participates so that his individuality is expressed through his contribution to the group. After this individual expression which contributes to the group, there's some group project or group synthesis or group evaluation. Now let's assume you see value in this. Let's assume that you are now convinced of the merit of this approach. Your problem is now leadership or what I'm calling leadership here today. You are in a process of trying to go back and get others to see your light. This is one of the problems of conferences like these, or of just trying to upgrade leaders: How to go back and try to implement what you did, and what you saw, with others who have not done and seen.

There's another process which I call change, which is essentially seizing upon any one of the curricular dimensions: purposes, content, activities, instruction materials, grouping, time and space, and evaluation--seizing any one of these and making a rifle shot, that is, working on only one of the eight components. In other words, you can take the change position and assume that everything we now do is pretty rotten. In this case, you might pick any one of these eight components of the curriculum and try to change, recognizing that the other components are going to change also. For example, if you just work with purposes and put them into behavioral objectives, the other seven dimensions of curriculum would have to change. If you just work with materials, and simply didn't order anything from Hammond, or Binney and Smith, this year, things would change. If you just worked with instruction and didn't hire any of the graduates in art

education from the local teachers colleges, and hired other kinds of people, the other seven elements would change also. But what you have in the change process is an unpredictable approach. Now this may be good, if you're truly creative. In other words, if you're the kind of person who's very free and is really convinced that any thing would be better than we now have, you could pick any one of these eight curriculum elements and not worry too much about the other seven. Time-space is another example. The factor of whether the teachers go around as itinerants from room to room or whether they have an art room of their own, or whether there's modular scheduling of twenty minute blocks with free selection of the students, or whether there are set art periods, will cause change. This single dimension of time-space would change the other seven. One of the conditions, however, is that you are not going to be able to predict the nature of the change. It's a little like an exploratory operation without anesthetic, where somebody says "Well, we can go in and look around." It could be quite painful. To me then, leadership means that you decide something and then look for strategies on how to influence other people.

The third way to proceed might be to conceive of improvement in terms of development. This is not to say there will be no conflict. On the contrary, some conflict is natural and necessary to the process. Hopefully, it will exert some control over what happens. While art and even teaching may be artistic processes, curriculum development is more like a series of steps or phases in diplomacy or in labor negotiations. Some people think in terms of inhuman nonhuman functional terms, i.e., there are jobs to be done. I've always found that kind of thinking difficult. I like to think in terms of the people and the jobs. Therefore, for each of the nine phases of curriculum development, which follows, I will offer both functions and the kind of personal interaction that are involved.

In order to develop curriculum in my model, the first phases require that new resources be made available, or that somebody decides something ought to be added or changed. If no new resources are available, even something as minimal as planning time, I don't see how the process can proceed further. Now, if you are thinking of this in functional terms, then we can just think of it as new resources are made available. If we think in terms of people, then we're thinking that somebody decides something new ought to be added or that something must be changed.

Now what happens next? Is it that there's a selection of competencies needed to develop the curriculum? We have to do something--now whom do we need? The designation of participants in curriculum development would be the human side. The functional side would just be designating the competencies needed to develop the curriculum. You might say

"Well, we need an evaluator; we need a planner; we need a specialist." But who will participate in the curriculum development? I'd like to add something about this phase. Who is an expert? is a very difficult question--even more difficult than what kinds of expertise are needed. What criteria can be used in deciding who is an expert? I'm convinced, for the time being, that it's not productive to plan totally for what you yourself will do; that if the only people involved in planning are those people who will implement, then the planning breaks down into a justification of what people have already done or what they want to do. It's very difficult for a mature professional who has spent 35 years practicing to even face the possibility that there are better ways to do what he has done. Psychiatrically, it's a waste of your effort to try to reason someone out of how he has spent his life. A healthy normal person cannot readily admit that his life has been wasted. And I think that if you're a decent person (i.e., with empathy), you wouldn't want to put anyone in that position. Any one way of seeing is also a way of not seeing. As soon as you arrange a grid, or a color screen, or a perspective, any frame of reference, that framework helps you to see some things that you might not have seen before, but also blocks out and prevents you from seeing other things. Now, if I've chosen a particular frame of reference and have followed it for 35 years and suddenly you say, "Well, listen to me because I'm an expert and a supervisor." You may not be able to even involve me in your planning. It's only natural that my contributions to the group will, in large measure, be a justification of the kinds of things I've been doing up to now and my future expectations will be a replication of what I've done in the past. You see this with college professors. Professor X from the history department says: "These people have no perspective of time, they don't see things in the larger sweep," and as he started to talk, you could predict what was coming. If you let him talk for five minutes, he would create a very logical argument that what students need is a course in the unification of Italy. And then we hear Professor X, the creative writing professor from Iowa, and she says: "These youngsters have a lot of creative energy, they have a lot of wonderful ideas, and they want to express themselves." And now you can predict she will add: "We've got to create a way for them to get their ideas out so that they can feel free of these burdens and express themselves." And pretty soon she's talking about creative writing; then about mastery; and then about composition and English-I. Ultimately, she suggests if we could go back to requiring English-I the way we used to, we would not have picketing of ROTC buildings. And now we hear from Professor Z in the biology department who says "You know these people are full of juices, and it's natural." (Can you see what's coming?) He talks for about five minutes, and the upshot of it is, if we could only get them into the lab, all of them--not just the premed students, but if we could get them all into Biology-I, so that they could cut up pigs and really learn blood circulating and understand the enzyme

process, then we'd have a better world.

People in any planning phase justify what they have been doing and make what they will do in the future the central need for all progress. We see this in school board meetings planning the new school. Who sits around the table? The fellow in charge of building and grounds, the fellow in charge of curriculum, the fellow in charge of teacher hiring, the fellow from the union, etc. The fellow in charge of buildings and grounds says: "Well, who are we giving the contract to, and where will the building be located?" and he just cannot understand why these stupid people don't begin with the fundamental question. Meanwhile, the curriculum person is saying, "But what do we want the school to accomplish?" and he can't understand why this stupid guy is concerned about buying a lot. So this second phase, the designation of participants, is critical. Then there is a third phase which in functional terms is the identification of problems, and in human terms is a process of human interaction. Fourth, the setting of priorities is the function, and in human terms, conflict is the process. If we've gotten the right group together, there should be some conflict among different points of view. From is the differentiation of functions to be performed, while in human terms the process is a legitimization of the individuals already involved.

Permit me to go back and summarize these first five steps. It works something like this. An individual decides because of a problem or because of some new resource that something new ought to be tried. People are brought together representing different points of view and life styles; they are locked up; they interact with one another, choose up sides, and start a fight. After a while, they realize that they have got to come out with something and that just picking on one another isn't going to get anywhere. About the second day, (actually it depends on how long a period you've got them locked up for) they start to negotiate with one another and say things like "Well, I think evaluation is a bunch of junk, but I do suppose we do need some feedback at the end." This comment indicates that they are willing to give a little to legitimize the evaluator's role, if he'll legitimize the role of the supervisor of teachers. So the evaluator says "Yeah." (He may not really believe it, because he's interested in packages that are teacher-proof). He says "Well, yeah, I suppose the teachers need some working with, too." So there's now a kind of negotiated peace where everybody is legitimized. You have a role as a supervisor, you have a role as someone who talks on behalf of children, and so on. This is a period after the initial conflict where most of us who are at least partially reasonable will, to some degree, say "Well, let's give and take a little." And then we enter the sixth stage: negotiation and some cooperation. In functional terms this would be specification of the objectives, activities, materials, organization,

and evaluation to be accomplished. Seventh is the phase in which we feel involvement; it's a phase of trying out some piece of curriculum in a situation with real people. We have to start doing something, testing something in the schools, arguing about something, trying to work something out. Now these phases do not require equal time periods. Some of the phases I have run through may only last an hour or two; some of them may last a day or two.

But now we enter phase eight, which might take a year or two, and involves the evaluation of outcomes. Now we're actually involved in trying something. What I'm saying is that while I'm presenting nine phases, they're not equal time periods. I'm trying to do this in a very earthy outline. Some of these things might take five minutes, but a phase like evaluation of outcomes might take two or three years. It's hard for me to understand how we can evaluate things in one year slugs; sometimes we're forced to because of funding. What happens during the actual trial is very critical because people who've never been involved may sabotage; but will inevitably change initial plans. You can tell how well a curriculum project is going to work in the first September in which it is to be tried in the schools. Before it's ever tried or evaluated, listen to what the planners say about it. What very often happens is that you hear people already trying to protect themselves against failure by pointing out which parts of the plan they don't really agree with but simply negotiated. I'm one of eight people who've planned some curriculum project. I go around to the schools and make sure that all the people who are significant to me know that I don't fully agree with all of it. What is now starting to happen is a process of justification and rationalization so that when and if it falls apart, I'm protected. I can say that in September I warned you that that piece of it was not right. What the evaluator in a technical or formal sense might be doing is an entirely different set of processes from those of the people who are out justifying why it probably won't work. Then there is a final (ninth) phase at the end of a preset period called planning or follow-up and, in human terms, commitment or cop out. If you want to see actually how to get this kind of curriculum development going in the summer, there is an interesting article that was published in the 1951 Yearbook of the NAEA: "This is Art Education" by Alice A. D. Baumgarner.

I'd like to amplify the conflict stage, the actual process of involving people. I'd like to go back to what I was saying about regarding the involvment of different people in planning. The designation of participants is, in my judgment, the most critical of all the nine phases. If I were developing an art curriculum, I would have nine kinds of people. First I would have a professional artist--and this is going to be a problem because no one artist speaks for the field. But this is the reason I would be just as happy with one. Any one

of twelve artists that could have been selected for this conference might disagree with the others, but I think they all generally represent a point of view that is beyond where the public school is ready to move now. In other words, they all represent a stage of freedom that most public schools, that I'm familiar with, are not yet ready for. So I don't really care if it's an artist who welds motors, drops stuff out of airplanes, or does living mobiles--as long as he's a working professional and art is what he does for a living. One of the things you might look for is somebody who is verbal. Many creative types are not verbal because obviously, if they were, they would not be using visual media; their medium is not words. So you have to find someone who's willing to talk, at least once in a while, rather than someone who just sits there and grunts, or says: "Well, I can't answer that. It's just the way you feel about it." You've got to have somebody who's willing to try to talk. The second person needed is an administrator or supervisor of the program in a school--someone who has administrative or supervisory responsibility for the art program. The third person needed is a teacher. Hopefully, it will be a teacher who is concerned about instruction. Fourth is a child development expert; somebody who knows about young, middle and adolescent children in terms of the stages of growth and development. Fifth, is an evaluator-researcher type; hopefully, somebody who's very technocratic and very rigid. I would look for somebody really big on behavioral objectives and somebody extremely anti-art who says: "Well, there are goals we can evaluate--after all, if you mix these two colors and you get a third; you either fill up the page or you didn't, I mean we know what good is, right?" Sixth, you need some pupils. Seventh, you need some parents. Eighth, is an observer who is cognizant of the total school curriculum but not a specialist in the arts. In other words, when the planning is over, art educators may be opting for 80% of the curriculum. If they had as much pride as science people, there's no reason why they shouldn't. It's good to have this eighth person as an observer who says: "You only represent a portion of the school," and constantly points out the interrelationships between other parts of the arts curriculum and the whole. Ninth, is the person who is going to actually bear responsibility for developing and synthesizing and putting it all together--a mediator or coordinator. This is the person who should not be in the schools. An impartial synthesizer must serve in this critical role of getting all these different pieces together.

Obviously, the curriculum development approach is a lot more difficult than either the leadership or the change approach. In the change approach you could make any one rifle shot, even getting a grant, and know that it will change the other seven dimensions of the curriculum. In the leadership mode, you're going to have to study what Thelen says, or review what Lowenfeld taught you, or decide something that you believe, and then using democracy or Machiavelli or both, convince a

group of people that they've got to move along with you. Both of these approaches are, in my judgment, easier processes to follow than the curriculum development one. The curriculum development model I've presented is called "The Positive Use of Conflict." It's the creation of a group that you can predict in advance will disagree with one another, but who will be professional and human enough to find some basis to negotiate with one another in the presence of a synthesizer or coordinator who will try to put the pieces together.*

I'd like now to deal with only one element of curriculum construction. I think many of us, through the logistics of our job, narrow curriculum development down to simply trying to change individual teachers. I think this is a mistake. The history of teacher education and supervision in the United States has been based on a model of getting the very best individual teachers, upgrading them to their maximum and then assuming that this will result in a general improvement. I don't believe this at all; I think it's a monumental hoax and a dillusion. It would be like saying that we could solve the war in Viet Nam if we could get everybody to their maximum performance. If you gave out 400 overalls last week, then this week make sure every man has the right size and give out 800; you make bean soup, then this week make 10,000 more gallons without too much pepper; you bandage wounds, then this week double the number and quality, we've improved individual efficiency 400%. My contention is that we'd still have a critical problem. You don't solve system total problems with a very naive assumption that individuals can change the world. While there have been a few individuals who have changed the world, there are billions of others who have not. Do you think will power and efficiency could help a man in Biafra, given the environment and conditions and pressures? And we know this, but we go on making believe that our teachers are powerful people who have control over their environments, that we are powerful people who have control over our situation, when the truth of the matter is that pupils, teachers, the superintendent, parents, that anyone regardless of his status, is relatively powerless through our modeling behavior. We are really powerless to help these teachers in ways that we know to be important. We know that more materials would help and that art rooms and flexible time would also.

One way around this is to look at people as groups and to create a spirit of team morale. If I were interested in just one aspect of curriculum, e.g. the component of instruction, I would want to work with teachers in groups so that they could support one another. The

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*Mrs. Tobie Meisel should also be credited for working out this idea, in theory and practice, during our development of a curriculum in dance.

outstanding attribute of teachers of all subjects, in all disciplines, is professional isolation; they all felt alone, over-supervised, under-appreciated, and alone. I can't recall the number of times I've been dragged out of hallways by sweet little ladies just to show me something that their students have done, because nobody comes to see it. Teachers do not derive freedom that is consciously granted by colleagues; they have freedom that derives because nobody gives a damn, unless they have problems. Teacher freedom is a laissez-faire, "survive-on-your-own," rather than the freedom born of respect, where superiors really believe they can perform and evaluate independently.

One of the problems I see in conferences on education, whether it's music, science, or art, is that half of the people talk about directly working with children and the other half talk about working with administrators, supervisors, salesmen from Hammond, etc., when 90% of our time and effort ought to be concerned with how to change adults in groups. When we talk about feelings of self-worth, I hope we say to ourselves: "What have I done today to increase the coping skills and power of my teachers?" "What have I done today to increase their expression?" "What have I done today to increase their sharing with one another of their competencies and new-found power?"

I hope we are not talking about just the children, but about how to change adults. We are hung up on the individual as the unit to be changed, and we mustn't confuse the value we see in individual growth with a way of using individuals to effect organizational change.

STANLEY MADEJA

Curriculum change presumes a time line: something or everything about the curriculum is different at one point in time than it was before. Like many of the other changes in our time, the nature, extent, and the rate of change in curriculum are phenomena that we live and work with and actually bring about day after day.

But changes are not always positive. Just because things are modified over time does not necessarily imply improvement. Teachers and supervisors who work at curriculum change must always approach their tasks with that fact in mind. Before ideological conflicts pressed new people and new agencies into the curriculum development act, and before water pollution, air pollution, and moral pollution were discerned as the very real threats that they are, curriculum improvement efforts proceeded at a leisurely and thoughtful pace in peculiarly local ways. All that is changed now. Working under the aegis of governmental, university, or foundation agencies, the hue and cry is to "change the curriculum and change it now." Those who have traditionally devoted their time and talents to upgrading educational programs and improving curricula in steady if not dramatic ways are now surrounded by offers of help from every side. And the assistance is highly powered, highly qualified, and highly touted in form.

Where to go now? Should we try these materials? Should we adopt that new strategy? Should we employ these particular techniques or concepts or devices or what? Which way do we turn?

Stanley Madeja describes one of the many kinds of "national" curriculum efforts which are now available or being developed for use in local schools. This project illustrates one approach of a group working with a national view in mind: their assumptions, their materials, and how these factors are being tested and tried in local school situations. As such, it represents a particular instance in a whole category of endeavors which are designed to make available to teachers and supervisors all over the country the results of the thought and action of leading theoreticians and material developers in the field of art.

Whether materials and strategies such as the one described here are

useful or effective in any given classroom depends upon the care and consideration which local teachers and local supervisors give to examining the assumptions upon which the project is based, familiarizing themselves with the methodologies and the materials, trying it out in their own local schools, and studying carefully (i.e., through curriculum research) the nature and extent of the impact of the program upon the students and teachers involved. If they simply presume that "the experts have checked this out, now why should we?" or that "nobody working at the national level could possibly develop the kind of curriculum which would be appropriate for the students in our schools," then teachers and supervisors in local districts are abdicating a crucial curriculum role. Some of the national curriculum development projects are developing approaches and artifacts which are readily adapted for use in local schools and which represent significant improvements over existing programs. Others simply do not fit or are not so carefully developed or soundly based. And only teachers and supervisors who are working in particular schools with particular children who have particular backgrounds and particular problems can make those decisions. Nobody working out of a national curriculum project office can ever make the kinds of decisions which must be made at the local level. But they can provide information and assistance. This paper represents that type of aid.

METHODS FOR STRUCTURING AN AESTHETIC EDUCATION CURRICULUM

Stanley S. Madeja

INTRODUCTION

In recent years curriculum development has begun to shift from the school and its teachers to agencies whose principle responsibility is the construction of curriculum materials. One has only to look at the sciences and review development efforts such as the Elementary Science Study which grew out of efforts of Education Development Center or in mathematics, the Minnemath Program to see manifestations of the shift.

The school has traditionally played both roles of developer and installer of curriculum. However, the complexity of the conceptual and organizational problems and the development of instructional materials based in various media beside the printed page have introduced variables that few schools can now control. If the school is now becoming dependent on or at least looking toward other agencies for the design and development of curricula and curriculum materials, then these agencies or programs must assume the responsibility associated with developing a curriculum that will be distributed nationally. Moreover, the prestige that accrues about these curriculum development organizations as a result of the collection of human and material resources devoted to the construction of materials necessitates the adoption of organizational values consonant with assumed responsibilities in education. Development organizations are intellectually and pedagogically responsible to the constituency in the field. The nature of this responsibility might be prescriptive, that is, to dictate instruction in the school, or suggestive, wherein methodology and content would be recommended or, more broadly, resources for the development of a curriculum by a school would be provided.

CEMREL's Aesthetic Education Program sees itself as a provider of resources at a national level and not in a prescriptive role. As a consequence of this role the laboratory makes decisions not only in light of the arguments posed by theorists but also in light of the social and educational responsibilities dictated by its constituency and by the goals of the program. The purpose of this report is to describe the resources for curriculum development in aesthetic education that are being developed and to explain the model for developing the resources.

A development effort is not the work of one individual; it is a consortium of talent drawn from many academic areas. The program in aesthetic education is organized under one kind of umbrella, a development model which has been used by others within the laboratory's programs and which is adapted from them.

In beginning to work out a model for development of aesthetic education, a logical entry point was to review curriculum theory and see if agreement about where to start the process existed. Although no consensus on where to start in curriculum development was found, there was consensus on the referents for building a curriculum. Simply stated, these are the individual, that is, the learner; the society; and the discipline. Curriculum theorists do not, however, agree upon the relative importance of each referent to the curriculum. For instance, Ralph Tyler[1] wrote that the objective for any curriculum should be derived equally from studies of the learner, studies of contemporary society, and from the subject specialists. Arthur King and John Brownell[2] said that the first priority should be given to subject matter specialists, the discipline. Society and the learner, they protested, tell only what a man is and not what he might be. Disciplines, however, are not just accumulations of information but rather ways of knowing and, therefore, are progressive in nature. An equally rational argument has been made by Franklin Bobbitt[3] for the society and Harold Rugg[4] for the learner.

Although each position is supported by very powerful arguments, the emphasis on one referent does not exclude the others: they are constraints on the first. The only conclusion that can be drawn from the various arguments of curriculum theorists is that curriculum development should begin with decisions about these referents--that's where to start. Either the student or the discipline or the society is the major referent, and there doesn't seem to be much agreement on which is best.

With regard to the Aesthetic Education Program, the starting point was in part determined by the national responsibility of an educational laboratory within which the program resides. Because the United States is a very diversified nation, schools are very different in their political, educational, and social make-up. As a consequence, it would be difficult to build a national curriculum that was founded on the social or learner referent. The discipline, however, is relatively unaffected by ethnic background, geographical location, and community values. From this kind of argument and those posed by people like Joseph Schwab,[5] Arthur King, and John Brownell, it seems that the principal referent or starting poing for the program should be the discipline and for aesthetic education this means the arts. With the discipline as a starting point, the society and the learner become the constraints that dictate the alternatives.[6]

It should be made clear that because the discipline is chosen as the starting point, that it does not imply that the curriculum becomes highly cognitive. On the contrary, the very nature of disciplines in the arts and aesthetics precludes this from happening. The commitment the program has assumed in stating its general goal also precludes this:

> Aesthetic experience is an experience which is valued intrinsically and aesthetic education should provide opportunities to build the skills and knowledge necessary for significant aesthetic encounters. It follows therefore, that the general goal for aesthetic education is to increase the student's capacities to experience aesthetic qualities (values) in man-made and natural objects and events in his environment. The Aesthetic Education Curriculum Program is committed to produce curriculum materials which will lead students toward this goal.[7]

If the content in the disciplines thus becomes the principal referent, then the task of the developer is to adapt the content to the learner. The learner is the referent which defines the level and strategy for instruction, and society (in most cases, the community) sets the value structure in which the school operates. For example, Atlanta, Georgia, has a different value system operating within the school system than Anchorage, Alaska, does. A great diversity exists in climate and values and, within the Aesthetic Education Program, development of curriculum models to fit every school setting is impossible. However, a laboratory can define the content and develop materials which suggest level and strategies for instruction even though it cannot anticipate the value decisions for each community or determine what to teach in their schools.

THE DEVELOPMENT MODEL

In the initial planning it was determined that a single model for curriculum development in aesthetic education would not be an acceptable outcome of the program. Therefore, Phase I of program development began with a definition of the theoretical base under the direction of Manuel Barkan and Laura Chapman. The task was to define as accurately as possible the context of the disciplines and the content broadly applicable to such a program. A two-year survey of the literature and research in the arts, aesthetics[8] and the behavioral sciences[9] culminated in the publication of Guidelines: Curriculum Development for Aesthetic Education.[10] Guidelines is not a prescriptive document but is used by the developer for reference to the existing literature and for content selection and analysis. The survey and resulting Guidelines represent some agreement about the nature of

aesthetic education and have become the first component of the development model.

Another major component of the development model is the identification of areas of content that can be broken down into learning sequences and that have applicability to materials development. These subsets, organized onto "concept cards," came to be ingredients for learning packages in aesthetic education The packages are conceived as being media-oriented, self-contained, discrete but correlating closely with the other packages and, whenever possible, student-directed--in brief, a system of instructional materials which could be arranged into a curriculum. Each consists of about ten hours of instruction and contains such highly involving components as puzzles, games, and films.

Fears that packaged materials can have a stifling effect on the creative and expressive behavior of students abound. This assumption might be valid if a purely skinnerian model of a lock step system was applied. But the system proposed has the flexibility of alternative arrangements, and the school or the teacher directs the process of selection. The fear is then reduced to a paper tiger. Furthermore, the natures of the disciplines are so varied that it is almost inescapable that alternative conceptions of how to sequence the packages be formulated, not only to accomodate as many school settings as possible but also to do justice to the integrity of the diverse approaches to aesthetics.

Prototype packages are now in production. One of the packages in this stage is called Word Pictures. It is designed to help students recognize and gain an appreciation of the precision and flexibility of language and, by manipulating words in various contexts, come to a "visual" awareness of the sensuous connotation of words. The package contains a box of 150 cards, each printed with a word that can be combined with another to lead to a new conception of the words and their relationship. The word cards and four games give second and third grade students the opportunity to make up word pictures and respond to them by describing what the word groups to see how changes in a word's position can make major and minor changes in meaning. The combinations that students come up with reach the objective of learning how to recognize and use language in a sensuous way.

A consideration of the need for aesthetic education in theatre arts for the primary grades led to the development of a package on characterization and how the expression of one element of it, emotion, can be identified and analyzed. Using an emotion book containing photographs of expressive faces and bodies, the student begins to look at how emotion can be physically expressed by an actor. A picture composite, which can be put together in various ways so that the person in the picture expresses an

emotion selected by the student, helps the student see the expressive possibilities of arms, legs, hands, feet, and head, as well as facial expression. The package leads into an exploration of color and texture of puppet costumes as additional aspects of a characterization of emotion. The emphasis on use of puppets in the package is related more to exploring emotion than to the performance of a puppet show and directed more toward making aesthetic judgments than acquiring acting skills.

Packages do not have to be thought of as contained as a box. A more dynamic model can be designed. An example of what the potential packaging might be is an experiment which was developed as a traveling environment for schools. The environmental package was an attempt to examine the premise that one can not only package materials in the traditional sense but can also develop an instructional resource which alters the environment in which students learn.

The Space Place[11] was created to provide students with alternative choices, usually denied them, about their environment. A group of elements which are manipulative in nature and which children can arrange in various configurations was designed. The elements consist of flexible ceiling panels that are pushed up or down to make an undulating surface and styrofoam blocks which can be piled up and arranged to create spaces within a space. The opaque and transparent plastic panels are hung tentlike to create walls and projection surfaces; 35mm slides and 8mm film loops create various types of visual phenomena within the environment. Multicolored modules designed by the Monsanto Company are used as seating arrangements or additional building elements. A tape recorder and sound system provide options for various sounds to complement the visual environment.

Manipulation of these elements by the students is the basis of the activities. The Space Place provides an opportunity for a free experiental kind of activity or a highly structured design problem. The environment was installed in a museum setting for three months and 2,500 children used the facility during this period. It is now being circulated in the University City, Missouri, schools as a traveling instructional resource. The components make up an instructional package which is flexible in its construction and can be adapted for most spaces that exist within a school or in an outdoor setting.

The process by which the packages are developed and constructed represents PhaseII of the long-range curriculum development project. Work starts with the writing of a content outline by a staff associate, who draws upon the Guidelines and the concept cards to summarize the content within a discipline and who suggests lines for package development. The staff associate is an expert in his field and his professional expertise and

experience define the content he represents; the discipline in curriculum development. The curriculum developer, one of a team of experienced art teachers, draws out of the content outline concepts suitable for development and begins to suggest ways to bring them to the students in a package. Mode of instruction, activities and media are considered and, as at every stage of construction, are tested with students who serve as the learner constraint. Based on this testing and on changes suggested by other members of the curriculum development team, revisions in the packages are made. When the package and its components work to everyone's satisfaction, evaluation devices, a teacher's guide, and finished prototype media are assembled with the student materials into the first complete draft of the package for pilot testing.

The packages described above and others currently in development are subject to constant evaluation and testing. The University City, Missouri, school system provides the Aesthetic Education Program entry into schools to try out ideas for packages without pressure to succeed in every case. Early in development the curriculum developer goes to the students and finds out what works and what doesn't and revises strategies on that basis. This is repeated as often as necessary--until students respond to the content in the ways the developer is looking for.

After the package is a complete prototype, with concept, mode of instruction, media, evaluation tools, and teacher's guide, pilot testing is begun. Here, testing differs from the informal trials during development in these four ways: all parts of the package are together for the first time; an actual classroom setting is used; a classroom teacher, rather than the developer, does the teaching or package management; evaluation data are more systematically collected by the evaluation staff.[12] Again, the University City schools are the sites for these hot house trials.

A situation uniquely receptive to package testing exists in the University City schools. The JDR 3rd Fund has funded the Arts in General Education Project in this school system--one of three pilot projects whose goals are to bring all the arts to all the students and to demonstrate how a program in aesthetic education can be installed in a school system. The relationship between the Aesthetic Education Program and the Arts in General Education Project is that University City, in its role as a demonstration project, provides a setting for testing prototype materials being developed in the Aesthetic Education Program at CEMREL. CEMREL provides both consulting and evaluation expertise to the Arts in General Education Project and a close working relationship has developed between the school system and CEMREL because of the similarities of purpose.

The final component in the development model is a set of exemplary arrangements of the resources in actual school settings. One type of an

exemplary model is the access plan developed for the Arts in General Education Project.

It is at this point that the constraint of society on curriculum development is brought to bear. University City schools provide one kind of societal setting--a suburban community in transition. Use of the Aesthetic Education Program's materials in these schools will result in a conception of how the packages could be sequenced for use in other communities with the same general characteristics. In any curriculum development project, an important milestone occurs when a sequence that delineates how various subject areas will enter into existing programs can be determined. The diagram illustrates this access model as it exists in the University City schools. It will be noted that art and music curricula already had a place in the general education program.

MODEL FOR ACCESS OF AESTHETIC EDUCATION PROGRAM
AND ARTS IN GENERAL EDUCATION PROJECT
INTO EXISTING UNIVERSITY CITY SCHOOL STRUCTURE

PK K 1 2 3 4 5 6 7 8 9 10 11 12

Perceptually based Early Education Program using the arts as a vehicle for this learning.

Art Curriculum (existing)

Music Curriculum (existing)

Specialized courses in Visual Arts-Music-Humanities, and Theatre Arts open to all students on elective basis

Pool of Learning Packages developed by Arts in General Education Project and CEMREL's Aesthetic Education Program providing teachers alternatives for multi-arts learnings at levels K-12.

(Packages reside in instructional service centers)

Communication through popular arts of film and media in sophomore English program

Theatre Arts - movement (proposed K-12) in context of language arts

Environmental Studies (proposed 4-12) in the context of social studies

The access model begins with the introduction of the student into a perceptually based Early Education Program using the arts as vehicles for this type of learning. Theatre arts resides within the context of, but is not assimilated by, the language arts and English curricula, and an Environmental Studies program, based not on ecology but on concepts relating to urban design, and the aesthetic dimension of the natural and man-made environment, would reside within the context of the social studies program. An instructional resource of interdisciplinary arts packages termed a "pool of learning packages" would be centered in instructional service centers and made available to the classroom teacher. Also, specialized courses in art-music humanities at the secondary level would be continued to be offered on an elective basis, but a required sequence in communication through the popular arts would be a part of the English curriculum at the sophomore level. The instructional service centers in the elementary, junior high, and senior high schools would become centers for distribution of instructional materials to classrooms. Arts specialists who provide in-service training and demonstrations for the teachers would be attached to the centers at each of the levels.

IMPLICATIONS

The Aesthetic Education Program at CEMREL is not building a curriculum in the traditional sense. We are building resources for curriculum development that a school system can use to fill its own special needs. The desired outcome is that Guidelines, the instructional packages, and the exemplary models become the building blocks for a school to construct its own curriculum in aesthetic education--a curriculum that has a sound intellectual base and support materials that bridge the gap between theory and instruction.

It is important, in conclusion, to speculate on the implications of CEMREL's development effort for the participants of this conference and for art education. First, if the Aesthetic Education Program's materials were installed in a school system grades K-12, the role of the art supervisor in the system undoubtedly would change. If an instructional program has available a galaxy of well-organized, well-constructed materials for each level of instruction the art supervisor would no longer find it necessary to develop materials or guides from scratch to fill his school's needs. Rather, he would function as an installer and adapter of materials and a trainer of teachers. He would have to become more knowledgeable and concerned about the techniques and skills for installing curriculum and for arranging sequences of learning. The additional responsibility for extending the art program into areas such as social studies, English, and mathematics would also be taken up by the art supervisor, and his domain of concern would extend to general education in the arts as well as specialized art programs.

With the Aesthetic Education Program the school's art program would not be as dependent on the skills of the individual teacher, and this would help to solve the problem of a well-developed arts program ceasing to exist when the creative teacher leaves the system.

Teacher education is another area where change must take place. There is a growing need for curriculum specialists in the field of art education. Most of us have developed the skills needed for installing and adapting curriculum through experience rather than from academic training, but the universities must start to direct themselves to this increasing need. Very few art education graduates have the skills to develop curriculum materials in the arts. The reason for the lack of expertise in this area is simple--we have never trained them to do this very important task. Teacher education programs in art should include a methods course which deals not only with how to mix papier-mache, but also with how to develop instructional materials that are media oriented and meaningful to a student in terms of art learning. From this point of view studio activities would be regarded as tools for conceptualization and development of curriculum materials and models. Evaluation methodologies which assess the effectiveness of the art program must become a part of the training of art supervisors and administrators. Data to provide information for development of curriculum and justification of art programs must be generated, and the obvious people to do this would be arts educators trained in evaluation techniques. These ideas for growth and change should be incorporated into existing graduate programs.

CONCLUSION

This, then, is a rationale for decisions leading to the curriculum development effort at CEMREL's Aesthetic Education Program and a description of the resources for curriculum development. It is important to remember that a distinction is being made between the curriculum development model and a curriculum to be used by a school. The development model incorporates a schema for designing curriculum which will meet various needs of the community, the school, the teacher, and the student. Making this distinction provides for alternative curricula but allows the developer control over the intellectual quality of the materials without intruding on the domain of the community or the school, which insists upon some control over what is taught. Yet the materials being developed at CEMREL represent only one curriculum resource in aesthetic education. The need for several resources that an art supervisor could draw upon to fill his student's unique curriculum needs remains.

FOOTNOTES

1 Tyler, Rlaph W., Basic Principles of Curriculum and Instruction, Chicago, University of Chicago Press, 1950, pp. 3-28.

2 King, Arthur P., Jr. and John A. Brownell, The Curriculum and the Disciplines of Knowledge: A Theory of Curriculum Practice, New York, John Wiley & Sons, Inc., 1966, p. 27.

3 Bobbitt, Franklin, How to Make a Curriculum, New York, Houghton Mifflin Co., 1924.

4 Rugg, Harold and Ann Schumaker, The Child-Centered School: An Approach of the New Education, New York, World Book Co., 1928, p. 60.

5 Schwab, Joseph J., "Structure of the Disciplines, Meanings and Significance" in the Structure of Knowledge and the Curriculum, Chicago, Rand McNally, 1964, p. 11.

6 For a complete review of the rationale for this decision see Madeja, Stanley S. and Harry T. Kelly, "A Curriculum Development Model for Aesthetic Education," The Journal of Aesthetic Education, Vol. 4, No. 2, April 1970, pp. 53-63.

7 Barkan, Manuel, Laura H. Chapman and Evan J. Kern, Guidelines: Curriculum Development for Aesthetic Education, St. Ann, Mo., CEMREL, Inc., 1970, p. 9.

8 "Source Book for Aesthetic Education" (working document), Aesthetic Education Program, CEMREL, Inc., 1969.

9 Johnson, Thomas J., Eugene F. Kaelin and David W. Ecker, "Aesthetic Inquiry," Review of Education Research, Vol. 39, No. 5, December 1969, pp. 577-92.

10 Barkan, Manuel, Laura H. Chapman and Evan J. Kern, Guidelines: Curriculum Development for Aesthetic Education, St. Ann, Mo., CEMREL, Inc., 1970.

11 The Space Place was created by a team of designers: Theo Van Groll, School of Architecture, Washington University; Atilla Bilgutay, School of Architecture, Washington University; Stanley Madeja, CEMREL. The design project was supported by a grant to the University City School District of Missouri from the JDR 3rd Fund.

12 Davis, D.J., "Evaluation and Curriculum Development in the Arts," to be published in a joint publication of CEMREL and Music Educators National Conference to be published in the fall of 1970.

NEIL ATKINS

One of the entrapments into which supervisors may fall is that of falling in love with organizational and institutional procedures and structures. While some of these are not your own making, being imposed from above, we are often susceptible to inventing procedures and structures of our own. A Pygmalion condition sets in whereby we fall so in love with our own handwork we are unable or unwilling to pull back to speculate on more inventive, non-structured ways of doing.

Neil Atkins in his paper "Changing Concepts of Schoolhouse Activity: Organizational Life and Supervisor Behavior", frankly seeks to penetrate our supervisory security by asking questions for which we as individuals and as helpers of individuals must answer. Supervisors, more than any other job-alike group in the field of art education, are targets of institutional and organizational polemics. A briefing on each new innovation in education is an established routine of the administration in most school systems. We quickly learn to engage in discourse about innovations in an almost one-upmanship fashion among professionals. We institute pilot or show-case projects in our own school system in order to "get with it". After a respectable length of time these get displaced by another new idea leaving little or no residue to improve what our job is all about, e.g. helping children to learn.

We all know of Marcel Duchamp's use of shock in a work of art to cause the spectator to re-assess his responses, discarding prior percepts and feelings as he enters into a totally new relationship to the work of art. Duchamp's ideas paved the way for some of the most revolutionary and powerful movements in the history of art. It is paradoxical that many an art supervisor acknowledges Duchamp's premise while being seemingly unprepared for the re-assessment and change provoked by intervention.

Intervention, as Atkins uses it, is designed to nudge us toward risk-taking, modifying our supervisory behaviors as we find valid and rewarding new ways which instruction can be improved and optimum learning gained. We are all sincere in wanting to improve instruction

and facilitate learning but we are unable to shuck limiting procedures and institutional panoply. Until some fresh ideas intervene and expose us to new alternatives, Atkins describes a number of innovative practices. You probably have heard of most of them; they hold no surprise. The thrust of his paper is in his analysis of the "why" underlying the concepts, not in the "how". The "how" is not difficult for us to embrace. Atkins poses some sticky, penetrating questions to needle us. It is these questions that interject and cause us to reflect on our behavior as supervisors. Changes in our supervisory practices are not made for the sake of change. Change results from needs and possibilities discovered by creative people. The changes taking place in art supervision can be no less critical than those necessary to the making of art.

CHANGING CONCEPTS OF SCHOOLHOUSE ACTIVITY: ORGANIZATIONAL LIFE AND SUPERVISOR BEHAVIOR

Neil P. Atkins

Profound changes are taking place in supervision, as in other phases of education. Team teaching, flexible scheduling, large and small group instruction, non-graded schools, multi-age grouping, middle school movement, open space buildings, learning stations, instructional resource centers--all these now familiar terms are indicative of the great variety of efforts under way to modify long-established patterns of school and staff organization. But I will attempt to suggest some useful ideas for the consideration of supervisors of art.

I'd like to expose my plan of attack. First, I will try to present some notions which are becoming very visible both in theory and in practice centering around the effect of institutional constraints on individual behavior or, more precisely, upon the behavior of individuals when they are in an organized group. I will do this because I think there are some clues in the nature of organizations which are often overlooked by both the originators and the implementers of changes in school organization. And I hope it will serve as a sort of framework upon wh[illegible] the rest of my remarks can be judged.

Second, I will attempt to identify some interrelationships between the more familiar organizational and staffing proposals and other educational changes. These are based upon the growing reservoir of experience and research as programs mature in practice. Then I will dare to pose some impolite questions which to my mind need to be faced by any instructional leader if school organization is to be nudged out of the sanctuary of the immutable. And it will remain lodged there, I think, in spite of its architectural pods or its movable walls, or its unified arts or humanities program--until we demonstrate some evidence of willingness to act on what we discover as we attempt to answer these questions. Finally, I have concluded with a short exhortation which I fought against but lost.

In the broadest and most over-simplified sense, formal schooling has a personal or human dimension and an organizational or institutional dimension. If the interaction among students, teachers, ideas, and materials is very close to the center of the learning act, then the personal dimension is, indeed, critical, and all the attention given to helping teachers improve the effectiveness of that interaction is well worth the

effort. But since these interactions take place in an institutional setting, then there is an organizational dimension which is equally critical. My feeling is that until very recently, school innovators have not looked carefully enough at the important interrelationships here as they drew their designs for organizational changes. A person--be he teacher or supervisor--if he really is going to emphasize his role as an agent for change, needs to realistically appraise and confront the institutional restraints on people as they behave in the organizational context. I think we have to look again to see if changing people isn't a different dish of tea from changing people in school organizations. Or, to put it another way, the environment of the school as an institution must be reckoned with if an enduring change in learning really is the goal. Then the conception of what organizational change is all about has to go beyond improving the teaching competence of people, clarifying and defining the curriculum, providing a greater variety of instructional materials, and encouraging a wider repertoire of teaching strategies, to altering some of the components of the school environment as well. Most of us working on this problem too often find ourselves helping individuals and not often enough influencing the institution dealing with people as groups.

I would like to dwell on this matter of organizational behavior just a bit longer because I think it helps to explain why so many perfectly reasonable proposals for changes in staffing and organization are so devilishly hard to put into practice successfully. In his little book, Life in Classrooms, Philip Jackson of the University of Chicago has isolated part of the problem, although in quite a different context. In discussing the effect of institutionalization upon elementary school children, he says that while they come to school wanting to learn, gradually the accumulation of personal affronts and operational tactics inherent in the way schools are run leads them to the correct conclusion: if you learn the rules of the game, you get along, you figure out what is expected, and pretend to do it. That becomes the objective of learning.

Apply this notion to working with teachers toward effecting change, and the situation is startlingly similar. We ask teachers to change their mode of operation substantially; we involve them in study, in analysis, in decision making; and when a particular change is selected, we support that change in every way we can except the context in which the change is to take place--the environmental setting--the school as an organization which has some institutionalized components that are self defeating.

For example, there is some mysterious power attributed to a plan once it has been formulated. The rule seems to be "Don't deviate; be creative but only within the confines of the plan." The organization as a mechanism values structure above substance. It does not encourage activities

directed toward generating alternatives. People in the organization spend a great deal of time persuading other people to accept the designated pattern, format, or formula.

In the same vein, there is much made of the sanctity of routine in the interests of coordination. The routines developed for recording, summarizing, and reporting are important to the functioning of the organization as an organization. Thus, routines drive out thinking--not because people think routines are more important than thinking; organizational life requires it.

Most persistent, though, seems to be the necessity for preserving the image of the institution. Over the years, the way the school is organized has crystallized in certain patterns of appearance. Everybody knows what a school in session should look like; children are in groups, preferably facing an adult; they move in groups at set times. If they move alone, they carry a piece of paper. Passivity--both verbal and physical is highly prized as is the appearance of orderliness and the sound of silence. That--with some toleration for a relatively narrow range of variation--is the widespread, sanctioned image of schoolhouse activity. Sanctioned not only by teachers, principals, supervisors, and superintendents, not only by school boards, state departments of education, teacher training institutions, and state legislatures, but also by parents, taxpayers, citizens, and members of the Chamber of Commerce - and sanctioned, too, although in steadily dwindling numbers, by students themselves.

That fact, without any judgment attached to it, must be taken into account as we begin to talk about changes in the organization and staffing of our schools. For if any or all of the ideas you have been discussing during the past few days or any combination of them are seriously pursued, I think it can be reliably predicted that they will result in a school that will not long conform to that sanctioned image. Moreover, as the pattern of organization and staffing is made responsive and adaptive to the demands of instructional changes, changes in institutional expectations be anticipated.

From the vantage point of 1970, it is generally conceded that our naivete in innovation in education in the '50's led us to put too much faith in the effectiveness of organizational change alone. The ideas advanced by such pioneers as J. Lloyd Trump in large and small group instruction and independent study, Goodlad and Anderson in the nongraded elementary school, Shaplin and Olds in team teaching--to mention only a few-- were seized upon as blueprints for success. Many innovations in those early days were built around changing labels and rearranging things in the school situation. Inevitably, there was disappointment because there

was little evidence that the substantive dimension was altered in any enduring way; that is, among the elements in innovative situations, one element which did not change substantially was the learning process.

Since then, more attention has been given to the purposes of innovations as well as to their form. Those purposes have been more clearly focused on the goals of the educative process: namely, the individual learner. Nevertheless, the organizational ideas originally proposed, although refined and extended, have endured. They are seen now as enabling devices supporting efforts to bring appropriate instruction directly to the individual student. The rearrangement of the components of the school organization has become an important means factor in an interdependent set of conditions necessary for significant change in the way children are encouraged to learn when they are in school.

It seems to me quite clear that the major characteristic of educational innovation now is the general acknowledgement of the development of a life style of the student-as-a-learner as the unswerving focus of the instructional and curricular environment provided by the school. "More than ever," wrote John Bolvin and Robert Glaser of the University of Pittsburgh, "our society is committed to the significance of individual performance as opposed to group categorization. Education dedicated to this end can not only maximize individual competence but also provide every individual with a sense of pride, uniqueness, and a feeling of capability to assist, as a full fledged member, in the development of society."[1]

If this, or something close to it, is at the center of our efforts, then the current interest in individualization of instruction is more than the latest "innovation kick." Personalizing the educative process is no longer a comfortably fuzzy notion to be verbalized about; it is now at least theoretically within the realm of the possible. It is possible now primarily because of the rapidly maturing body of competent learning theory, of the increasingly sophisticated utilization of technology, of the steady development of a variety of teaching strategies, and of the constantly expanding knowledge about constructing instructional systems and curriculum designs. I suspect you have been concerned with the specifics of some of these developments during this seminar. My view is that new conceptions of organization and staffing have been invented and adapted in an almost endless variety of patterns. They are important to us because they contribute to bringing about significant change in

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[1]Bolvin, John O. and Glaser, Robert "Developmental Aspects of Individually Prescribed Instruction." Audiovisual Instruction; October 1968, p. 828.

existing school programs by making these instructional ideas operational. That is their function; alone they cannot be relied upon to make any impact upon a school except to substitute one rigidity for another. For example, modular scheduling seen purely as an administrative formula for modifying the time span for class instruction may accomplish no more than exchanging 50 minute units of time for 20 minute ones. It is generally agreed by those who have had extended experience with flexible scheduling that it does not "alter what teachers do when they teach or what students do when they learn. Studies show only that the scheduling system can facilitate the planning and arrangement needed to create a different kind of interaction with students."[2] It represents simply a way of using time within the school day more effectively if you know what you want to accomplish with which students and through what processes. Time and space are the only components of the organization that are involved in the concept of flexible scheduling. It is obviously closely related to the grouping of children and the deployment of staff but, more importantly, to the degree and kind of interactive contact between the individual student and the human and material resources of the school. Time and space are important commodities in an organization; in a school organization there is never enough of either. To make it possible for the student to make the most productive use of the time and space available is the purpose of flexible scheduling, but it has been wisely noted that the flexibility of the schedule is largely dependent upon the flexibility of those using it.

Conceptually speaking there are only two kinds of flexible scheduling: modular and open. In the former, the available time is divided into small units which can be put together in various combinations to match instructional purposes with appropriate strategies, materials, and group size. In the latter the available time is divided into large units with specific allocation of both time and space left to the decision of a number of teachers who have responsibility for a relatively large group of children. There is no virtue attributed to one over the other. In fact there is no need to have it all one way; it is possible to employ a combination. It depends upon other variables in the organizational system. Flexible scheduling has become commonplace in education during the past decade; perhaps its chief importance today is that it reduces the frequency with which planning for improvement of instruction is halted by the once familiar response: "It can't be scheduled."

The nongraded idea is an operation mechanism for organizing pupils and teachers for more effective instruction. Basically it deals with

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[2]Frinks, Marshall L. and Sharpes, Donald K. "Key Elements Time-Space-Personnel." Florida Schools; November-December 1969. p. 14.

the procedures by which students move through the educational cycle. But as Robert Anderson has so consistently pointed out, it is far more than that. It refers, too, to "the philosophy or value system that guides the behavior of the school staff towards the pupils."[3] In its earlier stages nongradedness was often taken to be synonymous with multi-age grouping, which is, in reality, a variable component of the nongraded structure. However defined and translated into practice, a nongraded school recognized by its organization the importance placed upon the need to provide for differentiated rates of pupil progress, for variation in the kinds of programs offered, and for alternative means for individualizing instruction. Again, I think it is important to remind ourselves that a nongraded school would merely provide the structure for creating a different educational environment; it would not guarantee it. A staff could use the organizational pattern to make it possible to group and regroup pupils frequently in different combinations for different instructional purposes using a variety of teaching strategies and learning modes. It could use the organizational pattern to accomodate a continuous progress curriculum. For that matter, the design of a curriculum which stresses continuous progress could not function in a graded structure because the organizational patterns inherent in the concept of a graded school are incompatible with the notion of continuous progress. Many of the mechanisms, procedures and processes necessary to keep a graded organization functioning as an organization cut off some of the operational procedures which continuous progress must use to be effective.

A simple and familiar example: if a certain skill or concept is, according to the graded curriculum, a major focus in the fourth grade, the graded organization makes that operationally feasible. But it also presents serious problems if one third of the fourth grade children already demonstrate equally clearly that the skill is as yet some distance from their present repertoire of competence. All of the educational solutions which come to your mind as I describe this situation are doubtless sound, but the demands of the graded organization do not make any of them either feasible or effective. It is not that the people in the organization are insensitive or incompetent or even unwilling to do something about the problem, it is the organizational pattern which prevents it.

The development of a school organization pattern based upon the nongraded idea has the best chance for success when it is in response to the search for an operational scheme to facilitate individualization of instruction. Unlike a graded structure, an ungraded pattern of school

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[3]Anderson, Robert H. Teaching in a World of Change. Harcourt, Brace & World, Inc., 1966. 180 pp.

organization does not have a single model upon which schools are organized. One hopes, indeed, that the ungraded organization does not freeze into a universal formula of administrative procedures. I think the chances are good that it will not, because the educational program it accommodates is more individual than group centered. It, therefore, tends to be more organizationally flexible, providing the mechanism for diversified groupings based more upon instructional purpose than permanent membership.

Perhaps the most noticeable recent trend in the nongraded approach to school organization has been the abandonment of the futile search for a new grouping technique that can serve as a unitary base for organizing children for instruction throughout the school. As teacher-centered and group-centered instruction crumbles, as individualization increases and self-directed learning develops, and as curriculum materials and instructional methods become more specific and more differentiated, a notion of nonpermanent grouping is beginning to evolve. Nonpermanent grouping rejects the idea that any grouping is good for a year long period, no matter how carefully put together in the first place. It is based on the idea that by combining a number of existing grouping techniques, a flexible method of organizing pupils for instruction can be formed according to carefully defined individual learning needs.

Flexible grouping is a far more significant development than flexible scheduling or flexible walls--although the latter are helpful, enabling features. It is possible for pupils to be grouped and regrouped in the right "mix" for specific purposes and for specified periods of time--and it is possible to do it without consulting everybody and his brother before it can be done. A school organized on the ungraded idea makes it easier to bring together--that is to organize--the necessary elements involved. But even so, that is only half the story. It would be relatively useless to have such an organizational possibility available unless there were a staff sufficiently knowledgeable to define the learning task with enough clarity so that the purpose determines the size and composition of the group. We have been accustomed to working in an organizational scheme in which the size and composition of the group sets limits on what learning tasks can be achieved by individuals in the group. That is why class size and homogeneous grouping have been such disappointing panaceas even where they were achieved.

As a nearly universal school staffing pattern, the linkage of one teacher to the same group of children for periods of 10 months is rapidly receding into the past. So much information and misinformation about team teaching has been disseminated, so much practice and malpractive about its implementation has been reported, and so much virtue and vice have

been attributed to it, that it is difficult to place it in proper perspective in the context of this presentation. I think it can be said that, like flexible scheduling and ungraded school organization, team teaching has matured and developed during the past decade to the point that it has already been reconceptualized as one component of an interrelated system of school organization. Although it exists in a variety of patterns from informal collaboration to formal structure, team teaching essentially places responsibility and accountability for the instruction of a common group of children upon several teachers. Many of the decisions about curriculum content, grouping, use of materials, learning progress, and evaluation previously heeded or shared with others in the school organization are shifted to this team. With it, too, goes much of the authority to make necessary changes. The team organization provides the possibility for setting up many different patterns and sizes of instructional groups. It allows teacher specialization in many different directions, but it also requires more attention to individual progress than group achievement. It therefore enhances individualization. Successful teams report that they find more of their discussion focused upon individual pupil growth than upon content to be taught. One of the most frequent decisions they must make as a group is when they will teach alone. The decision, be it noted, is a group rather than a personal one.

The team organization fosters constant reexamination of the teaching role through colleagial evaluation of the effectiveness of teaching. It has often been pointed out that using a team concept in developing a school staffing pattern serves as a stimulant to the analysis of instruction and reexamination of existing curricula, but that it guarantees neither. Nevertheless, I think it is significant that the recent efforts to develop an interdisciplinary approach to curriculum design are most often championed by schools in which staffing is by teams. At the high school level, for example, programs in the humanities are almost universally taught by teams of teachers. Reports from these programs suggest that often the initial decision for this arrangement stemmed from considerations of teacher specialization (academic competence particularly). As the programs progressed, however, it was found that the integration of the program for each student gave the team its focus, and curriculum its relevance (if you will excuse the use of the word).

At the middle school level where many of these organizational and staffing patterns are being most successfully demonstrated, the interdisciplinary team is becoming rather common. Variously interpreted and adapted to local situations, a group of teachers, each competent in a subject area, work together in planning and teachers, each competent in a subject area, work together in planning and teaching a large group of children which is their joint class. Opportunities for individu-

alizing, regrouping, and allocating time according to need instead of the clock in each content or skill area is obvious. While such an approach makes sense at every level, it is most appropriate at the middle school level when differences of maturity and achievement are at their greatest divergence among pupils in the same age range.

Another development in which interdisciplinary teaming has been found to be helpful is in the re-conceptualization of subject content. A discussion of this whole movement is clearly outside our topic this morning; however, it is surely no news to you that one of the major thrusts of the curriculum reform movement has been and continues to be a search for new combinations of skills, concepts, and understandings drawn from different subject areas to form a more useful educational program for children and youth. Biochemistry, social psychology and astro physics are primitive examples at the level of higher education. At the elementary and secondary level we are still by and large in the talking stage, although I suspect it is at the bottom of much of the contemporary discussions about relevancy.

I'd like to cite a brief example of a program which makes visible in the organization of the curriculum and the staff of a re- conceptualization of subject content. I hesitated about including it because it might be unpalatable to this audience; but conviction overcame fear, and here it is. In a middle school of which I am the former principal, a unified arts program was developed. Here content from art, home economics, and industrial arts was completely reordered around five unifying concepts which attempt to lead each student to an understanding of the interrelationship of design, technique, and materials. The program emphasizes both cognitive and affective thinking. It offers opportunities for creative expression and a gradually expanding array of media from which students can select as vehicles for expressing their ideas. All students, boys and girls, work in an open studio containing equipment appropriate to work in textiles, ceramics, wood, graphics, metal, design, and crafts. Incidentally, this program was designed, planned and organized by a team of five teachers, and it has been taught by them for the past five years. And I do not hesitate at all in giving those five teachers all the credit for its great success, particularly in the eyes of the pupils and their parents.

The current interest in differentiated staffing stems only in part from earlier conceptions of team teaching. It has grown, too, out of the more recent work in the analysis of teaching which has led to a clearer definition of the many teaching functions involved. It incorporates also considerable experience with paraprofessionals in instructional situations. There is yet very little we can look at in operation. Temple City, California, is one which has received a great deal of attention.

Other models are being proposed and initiated slowly. The concept of a staffing pattern based upon differential assignment of a range of instructional personnel in schools may be the next step toward increasing the efficiency with which instruction can be individualized. It does call for teachers and other educators to assume different responsibilities based on newly defined teaching functions, and they are associated in a hierarchical relationship. It assumes a more sophisticated delineation of teaching tasks and higher levels of performance than is now present in existing programs.

Such a staffing pattern makes it theoretically possible for diagnostic teaching, individualized instruction, self-directed learning, and learner-centered evaluation to become a reality. But the difference between theory and practice is, as everyone knows, the difference between defining roles and performing them. Perhaps the greatest promise of differentiated staffing notion at the present moment is the opportunities it provides for in-service training of a more realistic kind than have as yet been devised. As a career ladder for training and holding competent teachers, it is an attractive idea; it implies, though, a fundamental revision of the sanctioned image of schoolhouse activity and of teaching and supervisory behavior.

Very quickly, now, let me ask my impolite questions which I think need honest answers before a school staff can get serious about developing some <u>new</u> approaches to staffing and organizing their school for more effective instruction. I apologize in advance if they offend. I dare to ask them here only because I firmly believe that if they are not voiced, you as influential people in your professional situation may go through a lot of activity which may not be as productive as you would wish it to be. Here goes.

Can you move in your thinking away from teacher-centered instruction and group centered learning?

How deeply ingrained in your view of education is the notion of content coverage?

Are you willing to reexamine your own image of what pupils should be doing in school when they are learning?

Are you ready to modify your own behavior as you work with teachers; that is, can you bring yourself to spend your time differently?

Can you tolerate the idea that the concept of individualization could be pushed beyond instruction to include objectives and standards?

Do you believe that teachers, with appropriate organizational and staff support, can assume full responsibility for planning, organizing, and evaluating an instructional program for a given group of children?

Do you shrink from the idea that collegial supervision can yield valid evaluation of teaching competence?

To what extent could you act upon your conviction that grouping of pupils for instruction is related more to the purpose of the grouping than to the age, number of years in school or prior experience?

Are you uncomfortable with the notion that not all achildren need the same amount of time or the same kind of exposure to are education, for example?

These questions--among many others--are more than an exercise in educational philosophy. They exemplify the kind of tough-minded issues evolving from the encounters with ideas being proposed for organizing and staffing our schools which are under so much pressure these days. And they must be wrestled with right down on the mat of decision making. Tougher yet is the moment of truth that comes when old answers no longer satisfy new questions, when a decision has been made whether you were involved in it or not and, to be crude about it, you and the other members of the staff must stop talking and get moving.

At a different level--that of coping with the realities of organizational life; as you work with teachers to bring about some sort of change which will make a difference to the learners and in the quality of their learning.

(A) Do you know what components of the organization you are likely to affect by the change you propose?

(B) Do you know the interrelationships of those parts (both organizational and personal) well enough to see that those affected will be treated so as to reduce frustration levels?

(C) Do you, yourself, tolerate alternative approaches to the same objective?

(D) And then do you know how to change your own role as the effects of what you have started take hold?

(E) Do you know the sub-systems of your organization well enough to know whom you have to persuade to do what on what grounds?

(F) Do you know which techniques of change are most appropriate for which people at what times for what purposes?

The question isn't "How shall the school be organized?" but "What kind of learning environment does it produce?" The question isn't "How are the schools staffed?" but "What are the people who staff it doing?" The answer to the second half of both questions depends upon the refocused objectives of the school. If indeed the focus is on individual performance rather than group categorization, then the way children and adults are deployed in school must make it possible for the individual to take precedence over the group; the organization has to encourage, not inhibit, people who are a part of that organization to behave in ways that will personalize rather than generalize the learning process. But first they must know what they want to do before they can organize to do it. That is why I think it is important that the kind of questions I have suggested be raised honestly and openly among all elements of the school staff. And I think I am suggesting that it is you who should take the initiative in raising them.

Now I hope you are ready for a short excursion into exhortation. As the function of the school as an institution changes, as new instructional strategies place school personnel in increasingly different roles and relationships, as notions of curriculum content, organization of instruction, teaching methods, and learning goals are redefined, surely supervision must respond by re-conceptualizing its own purpose and stance. My own feeling is that the supervisory function has become more critical than ever before. I believe it will become increasingly diffused across many different roles in the school; it will most certainly become more personal than organizational. Much of it will lose its hierarchical aspects, and it will become more precise and therefore more immediately useful. There is astonishingly rapid progress being made in the use of micro-teaching, interaction analysis, nonverbal communication, and simulation as ways of providing teachers with feedback on their effectiveness. These efforts are aimed at helping teachers identify and work directly on modifying their own teaching behavior and those of their colleagues. Shouldn't supervisors be elbow deep in the business of helping teachers utilize these techniques?

As we move in these directions, it is clear that teaching is becoming a more demanding and sophisticated activity than we formerly viewed it. And so, too, is supervision. In a speech given last month at the University of Minnesota, Don Davies, Associate Commissioner of Education, listed some critical questions for which answers must be found.

> "How do we move from a mass approach to teaching and learning to a highly individualized approach? How do we go about the "simple" task of treating each child as an individual human being? How do we substitute a vigorous, enjoyable school atmosphere for one that has too often been marked by competition and pain and fear and failure? How do we build into ourselves the capacity for continuing self renewal, for meeting increasing demands, for adapting to new roles? "We know," he said, "that if we are to find the answers, new techniques, new skills new attitudes, in fact a whole new concept of teaching and learning is called for."[4]

I would add that a whole new image of schoolhouse activity is also needed so that the quality of organizational life supports the new concept of teaching and learning that is called for. We will in all probability find the answers to Dr. Davies' questions through cooperative efforts that link the schools that employ educational personnel with the institutions that train them. The link, it seems to me, is the person in instructional leadership roles at both levels. In art education, that is you.

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[4]Davies, Don, The "Relevance" of Accountability. Address before Dean's Conference on Teacher Education Sponsored by College of Education, University of Minnesota, December 4, 1969, Radisson Hotel, Minneapolis.

HENRY RAY

Rather than threaten the artist, the developments in media should excite and challenge, for it has ever been the artist's function to reshape, reorder, and review the environment for what it is, what it can be, and what it can mean. Standards for quality, utilization, and acceptance may be modified, but their needs have not been minimized. The greater impact of all media should sharpen the value of shaping the visual form into its most expressive or personal aspect.

Thus it is the responsibility of the art supervisor to see the new and the old in perspective, and to communicate to learners through all the means available, including teachers, the tremendous range of possibilities and satisfactions. Expertise will be required to see the impact on all aspects of educational and social existence and to make them perceived and achievable. This requires entrance into the mainstream of environmental concerns, curriculum planning, school management, and personal endeavor. New alliances will be required in media and materials, in determining criteria for progress and success by learners, and in using the unique properties and skills of the artist to extend the range of each individual's universe of experience and meaning.

MEDIA AND ART EDUCATION

Henry Ray

School administrators and general curriculum supervisors seem to express too little concern for the need of art as an important, necessary component of the school curriculum. There is a strong and increasing emphasis on technical and vocational training with elaborate new specially designed equipped schools, but the curriculum shows grossly inadequate concern for the arts as an essential part of the education of a machanic, beauty shop operator, or carpenter. It may be that this is so because the art education experience of these administrators, supervisors, and educators has been so lacking in meaning, so meager in the development of values, and so lacking in the creation of insight in art that art education is still a minor concern in the total structure of education.

Recent literature on education stresses the need for art supervisors to be concerned about intellectual development and growth. This contrasts with our current emphasis on memorizing information and learning skills. Ideas for desirable curriculum change emphasize creativity, discovery, inquiry, sensitivity, awareness, self identity, cultural understanding, self image, visual thinking, conservation, and the like. Art education is rich in opportunity and resources to meet these new goals in education. Our national, regional, and state art education conferences have highlighted some of these ideas -- especially awareness, sensitivity, and self, but the classroom experience in many schools is still dominated by skill-oriented activities and making things. Not many children in the schools I know, show evidence of real feeling about a work of art or an artist. Children know that science, mathematics, spelling, reading, and writing are important, but they do not show a recognizable growth in depth of understanding, knowledge, or insight about art comparable to other areas of learning. When they mature to adulthood and have children themselves, they do not demand education in art for their children in any way approaching the concern they have for the other content subjects of the school.

If we would sincerely design learning experiences in line with the "Core of Common Goals in Art Education" as reported in the Report of the Commission on Art Education, I am sure this picture would change. The

following goals are defined:

1. Sensitivity to visual relationships.

2. Sensitivity to communications embodied in works of art.

3. Attitudes of adventure and discovery in processes of working and observing

4. Insight in aesthetic qualities in works of art.

5. Insight into aesthetic qualities of visual experiences.

6. Skills for control and fluency.

In the same report Dr. Feldman says "A teaching approach that is purely technical, purely manipulative surrenders the liberal and humanistic values of art education. There is danger that this may occur when pupils are encouraged to imitate the technical processes or surface characteristics of works of art whose meaning they do not understand." There are abundant examples of art education activities in the schools which prove the point Dr. Feldman is making.

It is interesting to note that children with learning disabilities very often manifest a lack of perceptual development. A number of commercially available "remedial" learning resources profess to deal with this shortcoming. However, the arts are the real treasure houses of perceptual experience. It may seem unrealistic to expect the art teacher to try to fulfill some of the perceptual development needs of children, but all children need this kind of learning experience. There is a way of experiencing painting and sculpture which deals directly with perceptual needs. Works of art can trigger an awareness of the social and physical worlds which is valuable in all areas of learning. The fabric of the visual experience--line, color, texture, light, and form--is one of the fabrics of learning. Of all areas entitled to act as a "core" for learning or education, none exceeds or equals art.

Media is crucial to art education. It has played a large role in recent conferences on art education. I see media for art education falling into two categories. One media is passive; it serves to illustrate, demonstrate, or provide information. The other media is heuristic; it does not tell the student what to think or what to see, but gives him a personal opportunity to discover and to relate. One of the most regarding experiences I have developed involves Tchelitchew's painting "Hide and Seek" owned by the Museum of Modern Art in New York City. I photographed the painting, taking numerous close-up slides of sections of the painting. Children are fascinated with the ideas and creative relationships which

are so abundant in the painting, slides of trees and other nature forms are shown. The painting opens the imagination of the children; the nature slides give them an opportunity to exercise their own minds imaginatively. The concept of art is deeply enriched for them.

There are so many ways of giving meaning to art through media that it is virtually impossible to describe them. In teaching color, for example, principles of color mixing are taught--and I have seen children enjoy seeing wet water colors merge forming both interesting colors and shapes --but it is possible through slides alos, to discover and explore with children the colors of the environment. It is equally worthwhile to experience, with the aid of projected materials, the line, shape, form, texture, light, and other sensory components of the world. Once this sensitivity and awareness are developed, the world truly becomes a world made rich by art--and works of art communicate much more than the shallow perceptions much of today's adult world receive from viewing art.

The role of media in art education remains to be defined. It should be defined in relation to goals for art education which reflect the concerns and identifiable needs of our changing world.

Following the seminar, one public school supervisor summarized her perceptions of the conference ideas as follows:

"Continuing curriculum development should be the task of all of the art teachers, but leadership in this work is the responsibility of the supervisors and directors. Evaluating research and other developments; keeping informed of the latest writings, publications, and contemporary movements in art; becoming involved in determining trends in art education; planning art facilities in collaboration with architects and draftsmen; and keeping abreast of innovative changes in education in general, are some of the responsibilities for those who are involved with the supervision and development of art programs. Just as variety within unity produces an interesting design, flexibility within a certain structure insures a worthwhile art experience."

A state department supervisor identified other but related elements of concern to the supervisor of art:

"We have inadequate channels for communication. As art educators we have not discovered the value of group effort. Dialogue on a local school basis was reported to be lacking by most of the group I chaired. The felt

this to be a critical concern. Thr problem of "how to arrange for or stimulate dialogue" would have been a worthy seminar theme.

"Two major problems face art supervisors and leaders. One problem is that of understanding and skillfully dealing with systems and processes of information flow, i.e., school systems, organization structure, professional interaction, management, and administration. This area has been neglected in the preparation of art teachers. Such neglect has caused many art educators to expend their valuable energy fighting windmills while opportunities and challenges in education move on.

"The other general problem is bound in our knowledge of and ability to deal with the information we wish to move through the system. That is, if art education is our field--what kind of information constitutes art? And, what are the most efficient processes possible for us to apply as we energize such information via educational machinery? Curriculum development generally touches on this problem. I don't think we are lacking here, at least in comparison with other content and skill areas."

INTERPERSONAL SKILLS

Walcott Beatty

One of the activities of the seminar was a presentation and mini-lab experience led by Dr. Walcott H. Beatty. The concern to which this session was addressed was the critical area of interpersonal relationships. Effective functioning requires maturity and a constructive relationship. These are most evident when an individual can listen to others, when he cares about other people, when he shares something of himself, and when he has a tolerance for uncertainty. The latter characteristic, tolerance for uncertainty, is an essential for those who would lead, for they must risk; they must enter new arenas of thought and action which by most definitions constitutes learning and changes in behavior.

Learning also involves learning about self. It is the responsibility of the supervisor to facilitate such learning in teachers and in children. Experiences of being loved and accepted by others in their activities contributes to feelings of self-worth. As the learner is successful in his tasks, as he perceives himself responding effectively to the demands of the world in terms of skills and knowledges he has acquired, then the teacher and learner develop confidence regarding their ability to cope with the world and its demands.

Opportunities must exist to verbalize and act out with some degree of security both the good and bad feelings experienced in relationship to art, and in personal interactions. Together these elements of self worth, coping, and self expression, when experienced successfully contribute to the development of feelings of self autonomy.

Thus, if the art supervisor is to be successful in his relationships to teachers and learners, he must exhibit these feelings of self worth without the need for defensiveness; he must be open in regard to his thoughts and feelings, be able to cope with ambiguous and tentative situations, and take satisfaction from ventures into new areas because he has learned to understand and to cope.

Without the feeling dimension the school is a barren place, and maturity cannot take place. Emotional development is therefore a function of the art teacher and supervisor as well as the more standard elements of instruction. Art curricula and the environment, produced in part by the activities of the art supervisor, must contain these ingredients that facilitate growth in emotional maturity as well as those designed to produce an effective intellect and skill.

SEMINAR FOR IMPROVING THE EFFECTIVENESS OF SUPERVISORS IN ART EDUCATION

Jerome J. Hausman

It is a truism to assert that our schools must undergo dramatic change if they are to meet the mounting challenge of the '70's. All about us, there are forces that are at work toward altering the very world in which we live -- social and political shifts, the knowledge explosion, developments in mass media and technology. We glibly speak of schools "performing a crucial role" toward helping people make critical judgments, act with skill and understanding, and engage in a life-long process of learning. Our effectiveness in accomplishing this end will be gauged in the area of action and accomplishment, not by conference rhetoric. In the long run, it will be through actions and accomplishments that we will be judged.

Looking to the future, there is mounting concern that we find clearer and more forceful leadership toward educating for human sensibility and aesthetic understanding. The task ahead involves conceiving of educational programs for humanistic development to balance that which is being done in the sciences and technology. The tremendous power afforded by a nuclear and electronic age must be matched by the humanity and sensitivity to deal with its consequences.

We start with the assumption that fostering knowledge and understanding of the arts is a necessary part of the education process. To the extent that an object or event is a work of art, it can be said to embody aesthetic insights. I here agree with Les Levine that "good or bad are irrelevant responses in relation to artistic process;" indeed, it has always been too simplistic to speak of "good" or "bad" art. Forms of art are varied; differing artistic intentions and contexts have given rise to differing outcomes. A thread that binds forms of art together is the continuity of qualitative insights they encompass. Study of art affords the possibility for focusing upon such insights.

I have made some simple and direct assumptions about art education:
1) the arts must be viewed as an integral part of the curriculum; they provide as vital an area for study as do the sciences and mathematics;
2) there is the need to involve all students in studies of the arts in a way that affords continuity through elementary and secondary schools;
3) art forms involve differing sense modalities and hence offer many possibilities for understanding and insight. Education should deal with the range of art forms and their meaning. There should be the readiness

to deal with the visual arts, music, dance, and drama in a manner that relates these understandings. Overall, "the arts in education" can be seen as being instrumental to furthering "the arts in life."

If nothing else, this conference has served to raise a host of problems and issues in connection with art supervision. Rather than repeating the questions (it's always easier to ask questions), I will move directly to a number of assertions that appear to be relevant to framing responses to current problems and issues.

1. There's the content issue! In one way or another, we have got to deal with the challenge and opportunity of "now." This is not to say that we don't look at the art of the past; it's just that the arts of past and present are available to us "now." That which we cannot see in its original form is available through reproductions or photographic images. What a wonderful opportunity there is to speak of other times and places through art forms. The ideas and values of men are embodied in the artifacts they produce -- paintings, sculpture, architecture, crafts, etc.

2. Contemporary art forms have made more obvious the point that any medium is fair game for the artist -- from the junk pile to the electronic laboratory; from carefully contrived constructions to random or chance possibilities, the artist can conceive and construct a form or event. Today there are artists whose concerns extend beyond craft and the creation of objects to a conceptual realm. Machines do the work for them; their attention is directed to the juxtaposition of ideas; the contriving of circumstance to illuminate insight. Much more could be said about the implications of contemporary art. Suffice to conclude that art teachers have new range of possibility and responsibility.

3. No one person can teach all that there is to know; one can only hope to develop a sense for art and insights into personal powers for expression and realization. Here, a distinction made by Ken Marantz (in one of the group meetings) between content and subject matter is useful. We might agree upon a certain content: children understanding the role and function of an architect in today's world. The specific subject matter could vary in accordance with architects who might be brought to the classroom, or buildings available for study, or the interests and competencies of the teacher.

4. Overall, art teachers have been liberated from the "academy." To the extent that they can accept the challenge of their liberation, they can move into areas of the visual arts in relation to other art forms and the humanities; the visual arts as related to the sciences and social sciences, multi-media possibilities, etc. Their limits and possibilities

are a function of their imagination, the students with whom they work, their resources, facilities, and general agreements as to content and continuity. This is where the supervisor starts to come into play.

5. There is no single, simple role definition of an art supervisor. Given the differing sizes and administrative structures of school systems, one can observe a great variety of operational definitions. Even were all the situations the same, there are the inevitable differences in personal styles and individual approaches. The literature is full of listings as to the "functions of supervision": helping teachers achieve an effective teaching environment serving as a communications and coordination link providing leadership in curriculum development; etc., etc., etc.

6. Certain responsibilities seemed to come to the fore in our discussions. From where I sat they were: a) Art supervisors should help in identifying new roles for teachers in the arts; they need to give leadership in clarifying purposes and objectives. Here I'm not talking about lists of high sounding phrases; rather, the task is giving operational meaning and value to what it is that art teachers are trying to do; b) Art supervisors should help in mobilizing and involving many persons in the aims and purposes of the program -- other teachers, community cultural organizations, industry, etc. The day of the artist-teacher as recluse is over. Education in the visual arts provides important understandings in relation to communications and environment. Study of art need not be separated from study in the sciences, social sciences, and humanities. Current concerns for "the quality of life" and "aesthetics in our surroundings" bespeak the mounting interest in affective as well as cognitive learnings. c) Art supervisors must give leadership to program planning and operation. They can help develop examples of what teachers might do in their schools. Above all, their function is that of helping teachers help themselves. d) Art supervisors can assist in the evaluation of teaching efforts. They can be active in setting up means for assessing the clarity, feasibility, efficiency, and acceptability of a teacher's efforts.

7. The term "change" kept recurring in our discussions. One might only observe that, in itself, the term has little utility. After all, "change" might intensify our problems. Clearly, my reading of this concern is that a new vision is needed and there should be the courage and confidence to pursue its implications. Where does this vision seem to be taking us? Art teachers, with the aid and support of their supervisors, must find ways to work with teachers in other disciplines while not losing a sense of their own identity. The availability of new media -- slides, tapes, film, plastics, and light, serves to extend the already accepted possibilities for visual learning. Here we have

important allies -- teachers in other disciplines who yearn for means to dramatize ideas and give them the impact of visual experience, or persons in the community who have come to see and recognize the crucial nature of our communications and mass media.

8. We need to be wary of gimmickry -- the wholesale acceptance of what's new and popular for its own sake. Henry Ray's dramatic demonstration of the qualitative potential in everyday visual experience serves as one model of how sensitive and poetic vision can be encouraged. It's not the use of "hardware" but the knowledge, understanding, and qualitative control of the "software." Whatever is done in a classroom by an art teacher must have its accountability to art and aesthetic perception.

A host of other factors came into our discussions: the use of time and space, the designing of facilities, the role of an artist-in-residence, budgeting for art programs, and the use of outside resources. All that I have heard tends to confirm the difficult and crucial nature of an art supervisor's role. The job has its political dimensions (in dealing with the community and sometimes, the administration); it has its communications and coordinating functions (in eliminating duplication, creating continuity); it has its personal-professional dimensions (in working with teachers, students, parents, school boards, etc.); it has its educational leadership dimensions (in dealing with all of the aforementioned as well as the value judgments involved in the arts and social exchange). Let no one sell short the importance of the job; let on one pigeonhole art supervisors as dealing with something that is not as important as anything else in the curriculum.

It was relatively easy for us to come to this agreement -- there's still a more difficult task in dealing with other segments of the community. Hopefully, this conference will have served to sharpen and strengthen our efforts in that direction.

EVALUATION REPORT

National Art Education Association

SEMINAR FOR SUPERVISORS

Report compiled by James K. Duncan and Jack R. Frymier with assistance from evaluation team members Charles Chance, Mildred Graham, Patricia Mills and Marjorie Prentice

Faculty of Curriculum and Foundations
The Ohio State University

9 September 1970

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I Introduction

The root problem in evaluating the NAEA Seminar for Improving the Effectiveness of Supervisors in Art Education is the same as the root problem in all programmatic evaluation. How do you capture in symbols words and numbers - the "true" experience of the participants and the impact of that experience upon the participants. Research and evaluation in education are handicapped because the language available to students in these fields is not adequate to describe the rich, complex human experiences which we know are characteristic of seminars like the one held in Atlanta in late January 1970. The evaluation team was fully conscious of this problem as they began their efforts to design an adequate evaluation program for the seminar. We are more conscious now of the difficulties in expressing symbolically these qualities of human experience. Some of this increased consciousness is a direct outgrowth of our work with people who see the world as art supervisors and many people in the field of art do. Our numeric and linguistic symbols have their strengths. They are systematic, reliable, and for the most part univocal. But they have their weakness and these center primarily in the unequivocal fact that they fail to capture much of the ethos and the rich complexity of the human experience.

A second problem in evaluation is the problem of so intruding upon the program in the process of evaluation that you make the program something it was not intended to be. The original commission to the evaluation team called for the evaluators to participate in the program as a part of the program itself. We were, in one sense, not intruders. In another sense we could never be other than intruders, cast as we were in an evaluative or judgmental role.

These then were the two main difficulties inherent in the task of evaluating the Art Seminar. There were technical difficulties associated with creating reliable and valid instruments and observational procedures. There were conceptual difficulties associated with managing vast amounts of data of many different kinds. But these were, for the most part, amenable to hard work and clear thinking. The problems of the adequacy of the language and the intrusions that evaluation activities make upon human experience were problems we gained on but never did and could in no sense fully resolve.

All of these problems will be dealt with as this report of the evaluation unfolds. The report is concerned with the rationale and design of the evaluation, the results of the evaluation, and a discussion of the implications of both. A good understanding of the major problems associated with the evaluation is essential to understanding the meaning of and the strengths and weaknesses of the evaluation design and the results obtained.

II Rationale and the Evaluation Design

The seminar and the materials provided to support the effort to improve art supervisor's performance were sometimes referred to as an intervention model. This was an apt description. Hopefully the variety of experiences provided the participants would "intervene" in their professional lives in such a way that their on-the-job performance would be improved. In general the designers of the seminar hoped that an intensive four days of experience in Atlanta would make a difference in the professional lives of the participants.

For each of the participants there was a unique back-home working situation posing particular problems and providing particular opportunities. From a practical viewpoint these unique situations were defined by the perceptions of those working in them. What the situations were like in the perceptions of the supervisors and what they could or should be like from their view points were considered by the evaluation team as the essential characteristics of the back-home situation. Situations are more than one person's perception might suggest and are in some ways different than one person's perception would suggest. Nonetheless from a working standpoint the professional's perception of his working situation more adequately defines what he is dealing with than any other single description.

It was these perceptions about education and about the variety of working situations which were the target of the intervention model efforts. Hopefully the intervention model would so interact with these perceptions that changes would occur in the way the supervisors viewed their situation and the way they performed in that situation. From the standpoint of the evaluation team the participants' perceptions were the ground in which the "seeds" of the intervention model were being sowed. We sought, therefore, some adequate description of this perceptual ground.

Because the evaluation efforts were a part of the intervention model itself the questionnaires that were sent to the participants to determine their perceptions immediately before the seminar served also to sensitize the participants to their own appraisal of their home working situation. It was hoped that this would help the participants make relationships between the seminar experiences and their work situations. In this sense the evaluation was conceived as a part of the intervention model and presumed to have effects on the situation that was being evaluated.

The crucial set of experiences for the participants were planned for the seminar itself. The program provided for a full schedule of experiences and activities through three and one-half days. The evaluation team

presumed that the participants would interact with these program experiences in a variety of ways. We were concerned especially to discern what relationships, if any, were made between perceptions of home working situations and the experiences at the seminar. In order to study this aspect of the intervention model a team of five evaluators attended the seminar as quasi-participant observers. These observers actively participated in the seminar activities but took on a variety of particular roles as observers.

The original plans for the evaluation of the seminar itself called for pre-testing immediately before the seminar experience and post-testing immediately after. Factors associated with testing time, participant reaction to testing and evaluation, and the estimated negative effects of these on the quality of the data resulted in a change of plans. The test (Supervisory Situation Reaction Test) that was to be given before and after the seminar was especially designed to descriptively assess supervisory performance. The test was situational in nature and was created in the hope that it would be sensitive to subtle changes in ways of performing supervisory functions. The evaluation team had had prior experience with such forms of testing in relation to teaching performance and built upon this prior experience in constructing the test.

When it became apparent that the use of the test might tend to set a poor climate for the seminar and consequently result in data of poor quality the evaluation team decided to administer the Supervisory Situation Reaction Test (SSRT) in the week following the seminar and again at a period approximately two months later. Certain questionable assumptions were made when this decision was made. It was assumed that the seminar would have an impact on the participants and that the participant-observers could discern that impact. With the help of a seminar reaction form we felt that we could, in general, confirm or disconfirm these observations. In addition it was assumed that the impact of the seminar would be reflected in the scores of the SSRT which resulted from the administration of the test in the week immediately following the seminar. If this were the case the resulting profiles would provide us with some insight into the ways supervisors would perform immediately after the seminar experience.

The final assumption was the most hazardous. We assumed that if the seminar had a lasting impact on the participants that the profiles on the SSRT would not change substantially over the two month interval between testing. This is equivalent to assuming that the measure of the success of the seminar can be found in the change scores on the SSRT with no change reflecting lasting impact and evidence of change reflecting fleeting impact.

Such post hoc theorizing is not good evaluation practice. Without the support of participant-observation and the use of a seminar reaction

form it would be indefensible.

In review it was through the delayed use of the Supervisory Situation Reaction Test, participant-observation, and the seminar reaction form that the evaluation team sought to measure the impact of the seminar itself. These procedures were followed in part because the demands in the seminar situation forced us to some modification of our plans if we were to get data of good quality and avoid setting a negative tone to the seminar itself.

The final assessment was made very near the close of the school year. In this assessment some parts of the original questionnaire which sought participant perceptions about education generally and their home situation in particular were used. These data provided us with information as to whether the participants' perceptions had changed over the period the intervention model had been assumedly influencing their professional lives.

In summary certain aspects of the evaluation design need particular emphasis. Evaluation was conceived as a part of the intervention model itself. It was expected that the evaluation efforts would have an impact on the participants and that the intervention model and the participants would have an impact upon the evaluation processes and efforts. This was the case. The evaluators also presumed that the intervention model would provide experiences that would be understood and utilized in relation to the participants' perceptions of education and their home working situation. The evaluation efforts were focused on determining how the experiences provided by the intervention model might affect the supervisors' performance. In order to do this we sought adequate descriptions of the participants' perceptions before and after the experiences, adequate descriptions of the intervention model and the experiences associated with it, and lastly how these two might be related to produce change in supervisory performance.

III Descriptive Data on Supervisors

The questionnaire used to determine supervisors' perceptions of education and their perceptions of their home working situation contained seven separate tests. (See Preseminar Questionnaire in Appendix C) The questionnaire was mailed to the participants early in January with a request that it be returned before they left home for the Atlanta Seminar. The response was excellent. The highlights of the data from each of the tests are presented on the following page. Some more complete results are presented in Appendix A.

In the attempt to get a general description of the kinds of situation in which the seminar participants were working they were asked to rank 37 characteristics of their work situation on a 1 - 5 point scale. If a

situational characteristic was rated 1 it was considered to be poor. If it was rated 5 it was considered to be excellent. Table 1 lists in rank order (from 1st-rated to 10th-rated) those ten situational characteristics which received the highest rating from the seminar participants. Table 2 lists in rank order (from 28th-rated to 37th-rated) those ten situational characteristics which received the lowest ratings from the participants.* These results suggest that in the more critical areas of the supervisors' work they find themselves in favorable situations. There is evidently a lack of financial support for professional travel, and the hiring of consultants and a lack of support from groups infrequently related to the art educator such as the state legislature, business, minority groups and parents. Possibly of more significance is the expressed lack of opportunity to work with individual principals and principal's groups. One would expect that such opportunities might be helpful to the art supervisor. Overall it would appear that the seminar participants perceive their working situations as fairly good in quality. The overall mean rating was 3.23, .23 above the average to be expected by chance.

TABLE 1

TEN HIGHEST RATED SITUATIONAL CHARACTERISTICS
N = 100

Rank	Situational Characteristics	Mn Rating
1.	Teachers' morale	4.04
2.	Opportunity to employ different teaching techniques	3.85
3.	Supportive attitude of administrators	3.74
4.	Opportunity to use new curriculum materials	3.73
5.	Availability of professional reading material	3.71
6.	Teacher involvement in material selection	3.64
7.	Opportunity to use different evaluation procedures	3.60
8.	Opportunity to work with individual teachers frequently	3.43
9.	Opportunity to adopt "independent study programs"	3.43
10.	Availability of instructional materials	3.42

*For complete data on the rating of situational characteristics see Appendix A, Table 1.

TABLE 2

TEN LOWEST RATED SITUATIONAL CHARACTERISTICS
N = 100

Rank	Situational Characteristics	Mn Rating
28.	Availability of special resource people	3.04
29.	Supportive attitude of business groups	2.97
30.	Opportunity to work with individual principals frequently	2.96
31.	Supportive attitude of parents	2.95
32.	Opportunity to adopt non-graded organization programs	2.85
33.	Availability of funds for professional travel	2.81
34.	Supportive attitude of minority groups	2.77
35.	Availability of funds for consultants	2.57
36.	Opportunity to work with principal groups	2.43
37.	Supportive attitude of state legislature	2.33

Although it is true in general that the seminar participants rated the situational characteristics as being good, there were marked differences in the ratings given to the different situations. One participant rated his situation at 4.95 on the scale while another rated his at 1.97. This is a wide range of difference on a 4 point scale, amounting as it does to very nearly 3 points. Sixteen of the participants rated their situation above 4.00 on the rating scale, while eight rated their situation at 2.50 or below and another fourteen rated their situation below 3.00.

Seminar participants were asked to rank proposals which they felt held the most promise for improving education. The proposals were presented in four clusters with 7 proposals in each cluster. Table 3 lists the top 8 choices as they were selected before the seminar. Table 4 lists the bottom 8 choices.* These data suggest that the participants see more potential for educational improvement if schools will move toward the social sciences and humanities as opposed to science, mathematics and the language arts and reading. They see promise in studies of the problem areas of curriculum, new organizational and instructional arrangements and increased training of the teaching staff. They see very little promise in salary increases, standardized testing, extra curricular program expansion or the publication of achievement levels attained. On the whole they lean toward broadening and enriching the program and improving professional functioning through training.

*For complete data on the ranking of proposals for improving education see Appendix A, Table 11.

TABLE 3

EIGHT HIGHEST RANKED PROPOSALS
IN TERMS OF PROMISE FOR IMPROVING
EDUCATION
N = 99

Rank	Proposal
1.	Develop more extensive enrichment programs
2.	Conduct more careful studies of problem areas in curriculum
3.	Use of team teaching, independent study, etc.
4.	Greater emphasis on social sciences and humanities
5.	Schedule more frequent and intensive inservice programs
6.	Organization of special classes according to interest
7.	Greater use of non-graded organizational patterns
8.	Include teachers and other staff in sensitivity training

TABLE 4

EIGHT LOWEST RANKED PROPOSALS
IN TERMS OF PROMISE FOR IMPROVING
EDUCATION
N = 99

Rank	Proposal
21.	Expand the extra-curricular programs
22.	Provide more opportunity for teachers to visit children's homes
23.	Greater emphasis on reading and the language arts
24.	Give every teacher a $1000 raise
25.	Provide more clerical assistance for principals
26.	More extensive use of standardized tests
27.	Publication of class average for each subject in school
28.	Greater emphasis on science and mathematics programs

There is much confusion in the present day with respect to the primary purposes or objectives of schools. The seminar participants were asked to rank order ten purposes of schools in terms of how important they presently are and in terms of how important they felt they ought to be.

It is clear from the data in Table 5 that in the perceptions of the art supervisors the schools are not working toward purposes they themselves would have chosen. The marked differences in the rank ordering suggest not simply a lack of correlation but a negative correlation. This surely has some implications and the data in the Table 5 warrant some discussion.

The seminar participants when asked to rank according to "how important you feel (the purpose) ought to be" ranked the first five in the following order: (1) Motivational (2) Psychological (3) Intellectual (4) Character (5) Aesthetic. (For a definition of these purposes see Preseminar Questionnaire in Appendix C.) Present school practice in their view differs from this. The goal of communication ranks first in practice and they would not include this goal in their first five. The aesthetic goal ranks tenth. The goals subsumed under the psychological concept ranked eighth. It is only in the realms of intellectual and character goals that the present purposes of schools seem to be congruent with the seminar participants' beliefs as to what should be the most important goals.

TABLE 5

PRACTICE AND BELIEF WITH
RESPECT TO SCHOOL PURPOSES
AS REFLECTED IN THE MEAN RANK
ORDERING OF SCHOOL PURPOSES
N = 95

Purposes or objectives for schools	How important they presently are (ranked)	How important they ought to be (ranked)	Differences in rank
Communication	1	7	-6
Intellectual	2	3	-1
Character	3	4	-1
Social	4	6	-2
Motivational	5	1	+4
Civic	6	8	-2
Physical	7	9	-2
Psychological	8	2	+6
Vocational	9	10	-1
Aesthetic	10	5	+5

Taken as a whole their view of the five most important purposes does not appear to be a biased one. They rank what is likely to be their own

primary concern, aesthetic, fifth. This all suggests that in their own perceptions these people find themselves working in institutions where they cannot subscribe to the goals of institutions, and where the institutions appear to them to hold one of their prime professional goals, the aesthetic goal, as the very least in importance. Although these statements are drawn from the perceptions of people in the field of art education they are the perceptions under which many of the seminar participants operate.

The seminar participants were asked to rank order teacher qualities in terms of the qualities the present teachers have as opposed to the qualities they believed teachers should have. All of these characteristic qualities (for a full definition of these qualities see the Preseminar Questionnaire in Appendix C) were phrased in positive terms. The differences between what the seminar participants believe ought to be characteristic of teachers as opposed to what is characteristic of teachers are very marked. (See Table 6.) In their view the most important quality is flexibility and this is the quality they rank lowest in the teachers with whom they work. They find the teachers to be competent and they believe they should be. They rank knowledgeable and intelligent teachers above those who are cooperative and dependable. Although they find the teachers in their schools to be first of all agreeable they rank this lowest in the qualities desired in the ideal teacher.

TABLE 6

POSITIVE QUALITIES TEACHERS HAVE AND SHOULD HAVE AS REFLECTED IN THE MEAN RANK ORDERING OF TEACHER QUALITIES
N = 99

Positive teacher quality	Qualities your teachers have (ranked)	Qualities teachers should have (ranked)	Difference in rank
Agreeable	1	9	-8
Competent	2	2	0
Cooperative	3	8	-5
Dependable	4	7	-3
Educated	5	6	-1
Intelligent	6	4	+2
Knowledgeable	7	3	+4
Motivated	8	5	+3
Flexible	9	1	+8

On the whole the teachers with whom they work do not meet their specifications of the ideal teacher. This is as one might expect but the degree of discrepancy between these views is very great and clearly suggests that the seminar participants are dissatisfied with the qualities of the teachers with whom they are presently working.

The seminar participants were asked to rank order ways of working in supervision in terms of how they actually work as opposed to how they believe they should work. The results here show much agreement (See Table 7). The three most popular ways of working are the supportive, the discussive and the persuasive and the supervisors as a group feel that these are the ways in which they ought to work. The supportive and discussive ways are very nearly tied in ranking in both lists and are substantially more popular than any of the other ways of working. The data also reveal some feeling on the part of the supervisors that they are more directive in their ways of working than they ought to be.

TABLE 7

SUPERVISORY PRACTICE AND BELIEF AS REFLECTED IN THE MEAN RANK ORDERING OF WAYS OF WORKING IN SUPERVISION
N = 99

Ways of Working in Supervision	How you Actually Work	How you Should Work	Difference in Rank
Supportive	1	2	-1
Discussive	2	1	+1
Persuasive	3	3	0
Directive	4	6	-2
Manipulative	5	5	0
Non-directive	6	4	+2

When the supervisors responded to questions dealing with the functions of supervision and how they presently spend their time as opposed to how they felt that ought to spend their time there was modest agreement between the two. (See Table 8.) The marked discrepancy between how they spend their time and how they believed they should spend their time was in the area of providing materials. The data suggest that as a group they believe that this function requires more of their time than it ought to require.

On the whole there appears to be a fairly good fit between the way supervisors see themselves as functioning and the way they believe they should function.

TABLE 8

SUPERVISORY PRACTICE AND BELIEF AS REFLECTED IN THE MEAN RANK ORDERING OF TIME SPENT IN SUPERVISORY FUNCTIONS
N = 98

Supervisory Function	How You Do Function	How You Should Function	Difference in Rank
Developing curriculum	1	1	0
Providing materials	2	6	-4
Arranging for inservice educ.	3	2	+1
Orienting new staff members	4	4	0
Evaluating	5	3	+2
Providing facilities	6	7	-1
Organizing for instruction	7	5	+2
Developing public relations	8	9	-1
Relating special services	9	10	-1
Staffing	10	8	+2
		Total	

The participants were asked to indicate who among a variety of school personnel performed a variety of educational functions, actually thirty in number. They were also asked to indicate who should perform each of the functions. There were seven choices available to them and these included supervisor, administrator, teacher, and the possibilities of shared functions such as supervisor and administrator, supervisor and teacher, etc. That is, they could indicate that a function was performed or should be performed by any one of three classes of school personnel or by some combination of them.

It was readily apparent from the data that some supervisors work in situations where the person(s) performing the school functions are the person(s) they believe should perform them. Forty-seven percent of those responding found 2/3 of the functions were performed by the person(s) they believed should perform them. Yet 23 (actually 23+%) find that 2/3 of the functions were performed by persons they believed should <u>not</u> perform them. This suggests rather wide differences in the working situations of the different supervisors.

The data from this particular test can be looked at in another way. It is important to supervisors which of the functions are performed by those they believe should or should not perform them. To determine this the functions were ranked in terms of the degree to which practice and belief were discrepant. That is, if the supervisors found practices to differ much from their beliefs about practices the function was ranked high in discrepancy. If supervisors found practices to differ little from their beliefs the function was ranked low in discrepancy.

Table 9 shows the top ten functions in rank order according to the degree to which practice and belief about practice were discrepant. Many of these are especially significant for supervisors. Evaluating teacher performance and conceptualizing inservice programs seem particularly critical as do making decisions about innovative programs and selecting special consultants for inservice education.

TABLE 9

THE TEN FUNCTIONS SHOWING GREATEST DISCREPANCIES BETWEEN PRACTICE AND BELIEFS ABOUT PRACTICE
N = 98

Rank	Function
1.	Evaluate teacher performance
2.	Conceptualize inservice programs
3.	Determine class size
4.	Schedule instructional time
6.5	Establish grading and marking policies
6.5	Make "yes-no" decisions about innovative programs
6.5	Select special consultants for inservice education
6.5	Assess effectiveness of curriculum to achieve goals
9.5	Assign students to instructional group
9.5	Conduct studies of students' needs

Table 10 shows the bottom ten functions in rank order according to the degree to which practice and belief about practice were discrepant. Of these only two seem especially important to the supervisor and those conducting inservice education and the development of curriculum guides.*

*For complete data on the ranking of discrepancies between practice and belief with respect to educational function see Appendix A, Table IV.

TABLE 10

THE TEN FUNCTIONS SHOWING LEAST DISCREPANCIES
BETWEEN PRACTICE AND BELIEFS ABOUT PRACTICE
N = 98

Rank	Function
21.	Assign students to special classes
22.	Conduct inservice training
23.	Determine curriculum content for a particular course
24.5	Determine goals and objectives for a particular course
24.5	Determine instructional techniques for a particular course
26.	Counsel with parents about a failing student
27.5	Select textbook
27.5	Develop curriculum guides
29.	Retain a child one year in grade
30.	Determine attendance areas for schools

These data suggest quite clearly that functional practices in schools run contrary to what the supervisors believe they should be. Although for some supervisors these discrepancies are not very numerous, for the group as a whole there are a high proportion of discrepancies and these occur in connection with some crucial functions.

IV Participant - Observation and the Seminar

The second phase of the evaluation effort called for systematic observation of the Atlanta Seminar beginning on Tuesday afternoon, January 20, 1970 and continuing until Saturday noon, January 24, 1970. Five observers went to Atlanta and were joined there by a sixth observer. They functioned during the seminar as quasi-participant observers. That is, they participated actively in the activities of the seminar but they were assigned particular observational roles. One observer, for example, attended all seminar presentations and kept a running account of the substance of the ideas under discussion. Each presentation was attended by at least one observer (different for different presentations) who observed audience reaction. Through observational assignments such as these, the six evaluation team members were differentially assigned observational responsibilities through the course of the seminar. When not functioning directly in a particular observational role they participated in the seminar activities in much the same way as the regular seminar participants. Each participant-observer identified three or four different people whom they or they and the leader of each continuing group thought

were representative of some of the major differences manifest in the population of each continuing group. After these people were identified the participant-observers carefully observed the nature of the seminar experience these people were having and through formal and informal interviews gained information about their perceptions of the seminar experience.

The evaluation team met regularly to discuss their experiences and the results of their observations. The dynamic character of the seminar and the intense demands imposed by the observational roles resulted in marked emotional involvement for the participant-observers. The group meetings of the evaluation team were used mainly for clarification of feelings and to provide help in objectifying the subjective elements which each participant-observer was experiencing. The latter part of each evaluation team meeting was devoted to modifying and clarifying the observational strategy and assigning individual and corporate responsibilities for the immediate future.

Each participant-observer developed his own record of events and although there was much sharing of insights between evaluation team members in both formal and informal sessions the records themselves would clearly suggest the independent nature of the events observed and the independently held perspectives of the observers. From our standpoint this was as it should be. There were no commonly-held preconceived points-of-view. This made it possible for us to see in the seminar at least six different sets of events from six different perspectives. We were able to use this variety of perspectives to check on observer bias and identify purely idiosyncratic observational experiences.

The observations of the evaluation team were guided by a general rationale suggested by the structure of the conference itself and the talents of the members of the evaluation team. The observers were trained professional educators who had some formal and informal training in the observation of social settings. No systematic observational schemes or schedules were used. The evaluation team members elected to observe as freely and openly as possible with a primary concern for verbal and no-verbal behavioral data on the significant transactions between seminar participants and the seminar program.

The original data gathered from the observations at the seminar was extensive, diverse, and organized only chronologically. Two members of the evaluation team later took these data and reorganized them using Miles model for the description of temporary systems.* In this process

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*M. B. Miles (Ed.) Innovation in Education New York: Bureau of Publications, Teachers College, Columbia University, 1964, Chapter 19.

those data which were to be used as evidence were determined. Put in another way the use of the Miles model decreed that some data would be significant data from which inferences could be made and would thus constitute empirical evidence. Data gathered which did not contribute to an elaboration of the dimensions of the Miles model were not used in this context. Some of the unused data appears in this report however in the discussion of implications.

Because the use of any model or rationale for analyzing data sets criteria for the use and interpretation of the data it is important that the model or rationale fit the situation it is intended to describe. The Miles model was selected from a number of possible models, including some specifically generated to describe this seminar. The evaluators are aware that the model has both strengths and weaknesses when it is applied to this particular art seminar. It nonetheless appeared to be the best choice among those available to the evaluators at the time.

The Miles model considers a temporary system from the standpoint of three major characteristics, namely: input characteristics, process characteristics and output characteristics. Under input characteristics such considerations as time limits, initial goal definition and boundary maintenance operations are accounted for. In respect to process characteristics the model focuses attention on such things as time use, goal redefinition, and communication and power structure. Under output characteristics such things as person changes, relationship changes, and action decisions are considered. An abstract of the results of this analysis appears in the appendix of this report and is entitled "ANALYSIS OF THE INTERVENTION MODEL: Seminar for Improving the Effectiveness of Supervisors of Art Education." Some of the more significant, descriptive high points of that analysis follow here.

The initial goals of the project were defined in the proposal submitted to U.S.O.E. and were reinterated at the beginning of the actual seminar itself. They were:

> ...the planning group will analyze and formulate the content material for the program... This material will serve to make supervisors aware of a variety of curriculum and instructional ideas; it will bring them in contact with new knowledge and research organized in such a way that the participants may improve their ability to interpret these findings. The experience and information gained should thus change their effectiveness toward achieving the following objectives:
>
> 1. The supervisors will be better able to organize staff and scheduling to meet the needs of divergent teacher and student

populations.

2. The supervisors will be better able to prepare or formulate a variety of curricular models and/or support systems.

3. The supervisor will be better able to direct or implement the uses of new media and facilities.

4. The supervisor will be better able to evaluate or appraise school art programs in relation to new needs or program priorities.

It was intended that the seminar experience be assimilated in such a manner that the participants could disseminate the materials among other supervisory groups and be able to implement the new body of knowledge and skills in their own regions or local school settings.

Membership in the seminar activities was limited to 100 participants chosen from some 400 applicants. When participants, seminar leadership staff, and those associated on a full-time basis with the seminar are taken together the total number of active participants in the system was approximately 115. These people were drawn from across the United States and although most were active art supervisors in public schools there were representatives from the National Art Education Association, the United States Office of Education, some state departments of education and colleges and universities.

They were brought together in Atlanta, Georgia, at the Admiral Benbow Inn. Chartered transportation was provided for participants to and from the Inn to the Atlanta Art Center and the Kodak Laboratories. Through these arrangements the seminar participants were physically and socially isolated from persons or groups not associated with the seminar. The seminar was scheduled from 12:00 noon Tuesday, January 20, 1970, through 12:00 noon Saturday, January 24, 1970. The program itself began on Wednesday morning and involved the participants in activities both during the day and the evening. Friday evening the participants were free to do as they pleased. The physical and social isolation of the participants plus the intensive schedule of seminar activities provided a situation in which there could be few if any distractions.

In keeping with the overall plan of a highly structured intensive seminar experience the events of the seminar were rigidly prescribed through proconference planning. No means were provided whereby the participants could alter the predetermined utilization of time to any extent. Regular meetings of the seminar leadership were held beginning on Tuesday afternoon to feel the pulse of the seminar and make minor modifications in approach but no large scale changes were considered.

There was some criticism of the intensive and rapid pacing of events by the seminar participants, but no direct action was taken by the participants to alter the program. (At the close of the seminar on Saturday some participants added some additional program events of their own choosing.)

The general pattern of seminar activities resulted in rather erratic patterns of energy expenditure. Where one might reasonably expect the participants efforts to dissipate or intensify consistently over the period of the seminar, this was not the case in Atlanta. It was more like a Fourth of July fireworks display with the intensity of energy expenditures coming in erratic bursts. Late Wednesday night after a long day the energy expenditure level was very high and similarly on Thursday afternoon. It appeared to the evaluation team members that most of this was a function of program inputs. Certain of the experiences intensely challenged the participants. Regardless of cause it was clear to the observers through both verbal and non-verbal cues that there were markedly different degrees of participant involvement and that there was no regular pattern associated with that involvement.

The seminar activities were, from the viewpoint of the participants primarily consumption oriented. Something over one-half of the activities were so classified. The remainder were equally divided between production activities and socializing activities. The overall design of the seminar suggested that goal achievement was to be achieved through a process in which participants first received information and then were given opportunities to reflect, assimilate, discuss and to some degree act upon that information. The seminar planners had presumed that action upon the information would ultimately take place in each participant's home working situation. Evidence gathered by the evaluation team suggests that this was indeed the case and is reported later in this report.

From the viewpoint of the participants' conference events and activities were predictable. Participants were not always sure of the full substantive nature of the events but because the events were prescheduled they did know in advance where they were to be and what they were to be doing. The greatest freedom of action for participants was found in connection with the socializing activities followed in order by production activities and consumption activities. When looked at overall, better than seventy-five percent of the participants' time was spent in activities providing limited freedom of choice or action. This tended to discourage behavior of an innovative, creative or experimental nature.

There was a certain contractual quality about the seminar where participants seemed to feel professionally responsible for their participation in all events of the seminar. Attendance at all events was

exceptionally high. This cannot be accounted for solely in terms of participants' professional obligation. There was something in the nature of the events - the fact that some were quite unusual for example - that created a compelling kind of atmosphere. The sensitivity session more than any other event may be illustrative of the compelling qualities events can bring to bear on the participants. Despite the appearance of a considerable amount of tension-relieving behavior, most participants displayed a high degree of involvement. During this activity many participants also demonstrated more innovative and experimental behavior than might be regarded as typical of their behavior in home working situations. They were in a real sense drawn into the program of the seminar by the nature of the program itself. The evaluation team sensed this compelling quality in the program. This appeared to the team to be directly related to the earlier-mentioned phenomena of irregular expenditure of energy.

The substantive nature of the seminar events provided divergent and even conflicting models of professional behavior. It appeared to the evaluation team members as a context designed to confront and challenge old role behaviors held by the participants. The response of the participants was not fully clear. Anxieties and frustrations were displayed which seemed to correspond to uncertainties about the adequacy of old behaviors but which also seemed to demonstrate confusion and resistance to acceptance or assimilation of the new ideas from models imposed upon them. There were a small number of instances where the evaluation team members felt sure of the inference that old role behaviors had been challenged. How widespread this was among the participants is not clear. There was some evidence of experimentation with new role behaviors and ideas in the continuing groups but these meetings were so brief that it is difficult to tell how significant these bits of evidence were. In the long run, of course, the seminar's impact on the supervisors role was to be reflected in the home working situation. The evaluation team gathered some post-seminar evidence which suggest that this was the case.

For reasons unknown to the evaluation team members there seemed to be little direct relationship between the cognitive substance of the seminar and the discourse of the participants. Except for certain situations such as a direct query to a participant by an observer, or a question and answer period following a presentation there was little apparent use of the information provided in the consumption oriented activities. Among the participants themselves the exchange of information occurred most frequently with respect to such contents as (a) identification of similarities and dissimilarities in home context (b) maintenance and logistical concerns (c) dissatisfaction with preactive or enactive seminar procedures (d) social contacts of a personal nature, and (e) identification of shared needs. One might infer from this that the seminar content had little impact on the participants but that inference

is not warranted. Something in the nature of the total participant reaction suggests that this disjuncture between the substantive contents of the seminar program and the discourse of the participants was not attributable to lack of impact. One might infer that the intensity of the seminar experiences was great enough to warrant turning attention away from them when the opportunity was provided.

The ambiguities that resulted from these observations left the evaluation team members with considerable frustration. We had hoped to find evidence of a clear relationship between the seminar program content and the home working situations of the participants. There was some evidence of this, but it was minimal. To find, in addition, a tendency among the participants not to talk about the program contents left us wondering about the impact of the program upon the participants. More will be said about this later.

The size of the seminar in terms of numbers of participants and the rigid pre-planned conference procedures encouraged the development and maintenance of hierarchical and fragmented channels of communication rather than horizontal, free-flowing channels of communication among all members of the system. With the exception of informal social situations and, to some extent, within continuing group settings, the most critical channels were one-way streets from the leadership group downward. Even in the continuing groups equalitarian relationships did not materialize and communication was routinized. The evaluation team first became aware of these difficulties in their own relations with the seminar participants and the seminar leadership. We interjected ourselves into the intervention model in a way that complicated the relationships between leaders and participants and incidentally made the gathering of sound data difficult. In the final preplanning conference on Tuesday afternoon some fairly significant modifications in program plans occurred with respect to evaluation procedures and the nature of the substantive contribution of the continuing group leaders. Beyond this very little evidence appeared that communication channels were two way channels aside from the meetings held by the leadership to get a feel of the pulse of the seminar.

One of the essential process characteristics of a temporary system is that of the feeling states or sentiments. Evaluators, because of their role, often generate negative sentiments. This was true in Atlanta where one of the first actions of the seminar planning group was to reject (appropriately) a portion of the evaluation team's planned program. Despite these conditions some assessment of the sentiments of the participants was necessary and was undertaken by the evaluators recognizing their own limitations.

Early phases of the seminar were accompanied by a climate of defensiveness and formality <u>probably</u> related to (1) the conference pretesting by

the evaluators, (2) the fact that the goals set for the participants by the leadership called for change in their behavior and implied the existence of inadequacy, (3) the need of some participants to establish their expertise in this, the seminar setting. This defensiveness appeared to decrease as the seminar progressed. The evaluators themselves, because of their role, were acutely aware of the defensive atmosphere and likewise very much aware that such sentiments decreased over the life of the seminar.

The defensive sentiments were replaced by some innovative and creative expressions of feeling late in the life of the seminar. These were apparent in some of the continuing group settings and in informal activities outside the regular seminar schedule. Feelings of affiliation did develop. Data from the records of the participant-observers support the conclusion that the general climate of the seminar developed into one of interpersonal affiliation. Members within some of the continuing groups began to display a spirit of friendship manifest in comments supportive of each others behavior and in their seeking out contacts with each other.

The seminar membership as a whole did not develop a clear group identity. Size was clearly a factor here and it seems likely as the evaluators view it that the expressed goals of the seminar were not held in common by the participants. Indeed the evidence suggests that the participants found it necessary to redefine the goals to suit their individual needs. Partly as a result of this a strong concerted work orientation did not materialize. It should be pointed out here that the superordinate seminar goals were goals for the individual participants and not the seminar group as a whole. As a matter of fact it is by examining the question of how the individual participants related to the preset goals of the seminar that one must look to get a sense of the seminar's impact.

The evidence is fairly clear that the preset superordinate goals remained the goals for the seminar itself. There is little evidence that the seminar participants adopted these goals as they were stated. Rather we found four of the continuing groups, for example, attempting to redefine the goals primarily in terms of home settings, common problems, and clarification of roles. Two continuing groups demonstrated a degree of commitment to a further objective, the restructuring of personal beliefs through assimilation of the cognitive content of the formal session.

Because the seminar objectives remained fixed the seminar participants as members of the continuing groups were faced with accepting the objectives as they were and working toward them or redefining them in such a way that they could work toward them. It is not surprising to find extensive redefinition in terms of prior experiences in home settings. Nor is it surprising to find the groups setting a more general objective

above the given four which was intended to subsume them.

Group goals and individual goals are not always the same. The observations of the evaluation team revealed that outside of the continuing groups most individual participants still grappled with the problem of what am I here for. There seemed to be three general classes of outcomes for these efforts.

A few participants rejected the pre-defined goals summarily and assimilated only negatively any content communicated during the sessions. A small minority came to the seminar with preconceived idiosyncratic goals which remained constant through the life of the seminar. These people seemed quite generally satisfied with the events of the seminar. And lastly the majority of the participants reshaped the formal statement of intents into personally attainable and meaningful objectives. These redefinitions commonly took the form of combinations of the following: (a) getting new ideas about programs and methods, (b) providing others with information, (c) attempting to "convert" others to a course of action or point of view, (d) gaining reinforcement for preconceived attitudes and beliefs, (e) increasing status, prestige and influence, (f) reassessing and redefining professional roles, and (g) restructuring knowledge and beliefs. A seminar reaction form administred about two months after the completion of the seminar provides some general evidence that this was indeed the case. A very few respondents rejected the seminar experience. The majority of the respondents indicated that the seminar had provided new ideas about program and methods which they had used; helped them clarify or modify their role; provided support for them in their efforts; contributed to the restructuring of their knowledge and beliefs; etc.

Some of the disjuncture between the seminar program contents and the discourse of the participants may be better understood if the goals the participants set for themselves are seen against the two backgrounds of the stated objectives of the seminar and the general nature of the program provided at the seminar. The objectives specified that change would be accomplished by increasing the supervisor's ability to work with the environment outside himself, (e.g. "organize staff and scheduling", "prepare or formulate a variety of curricular models and/or support systems", "direct or implement the uses of new media and facilities", and "evaluate or appraise art programs"). The general nature of the program appeared to the evaluators to be intended to change the participants, but not so much in their ability to work with the outside environment as in their view of themselves and their role. The objectives which we believe were finally adopted by the participants appear to be a threeway compromise between their individual needs and desires, the preset seminar objectives, and the general quality of the seminar experience which because of its nature challenged the participants to change themselves. All this would suggest that the

participants were unclear with respect to the objectives of the seminar experience, not because the objectives were not specified, but because there was some disjuncture between the stated objectives, the general quality of the seminar experience and their individual needs and desires.

The Miles model provides more adequately for the description of the input and process characteristics of the Atlanta Seminar than it does for the output characteristics. As the proposal for the seminar indicated ("The material presented will be assimilated and experienced in such a manner that the participants can disseminate the material among other supervisory groups. The principal objective in this activity (complementary to assimilation) is to provide the participants with guidelines and competency in implementing the new body of knowledge and skills in their own regions or local school systems") - the intent was to produce outcomes in groups and locales other than the Atlanta Seminar. Whether such outcomes did or did not occur is unclear to the evaluators although there is some evidence to support our present belief that such effects were realized. These are reported in terms of the results of the follow-up testing that occurred after the seminar experiences were completed.

V Post Seminar Evaluation

Our efforts to employ a sensitive instrument to measure the impact of the seminar seemed destined for failure from the beginning. We proposed and developed a situational test, the Supervisory Situation Reaction Test. (See Appendix C) Because time was short a large pool of items and options were produced through the brainstorming efforts of eight staff members of the Curriculum and Foundations Faculty. Two staff members then created a unified test around the constructs provided by Getzels and Thelen.* The test was reviewed editorially by the eight staff members and revisions were made. We barely met the deadline for taking the finished test to the seminar.

The original evaluation plans called for pretesting immediately before the seminar and post-testing immediately after. It became apparent to evaluation team members and to the seminar leadership that this was not feasible both because of the scheduling difficulties and because of the impact the testing might have on the climate of the seminar as a whole. A substitute plan was developed and the Supervisory Situation Reaction Test was administered in the week immediately following the seminar and at a period about two months after the close of the seminar.

In the meantime the evaluation team ran into difficulties in their attempts to establish the reliability of the experimental test. Because

*National Society for the Study of Education. Dynamics of Instructional Groups, Volume 59, part 2, Chapter 4. Chicago: NSSE, 1960

the test was being used in a pre-post design it could only be used successfully if it had test-retest reliability. In addition the test was intended to measure three styles of supervisory performance; the nomothetic, the transactional and the idiographic. The tests therefore had to have three good estimates of internal consistency reliability, one for each style. The scoring procedures for the test are different from the typical test. The assumptions underlying the standard formulas for estimating internal consistency reliability could not be met. Although we found good logical evidence to support the notion that the three scales were internally consistent, it was not technically convincing.

The test-retest reliability estimates for the SSRT were quite low. They were conducted under unfavorable conditions (during the quarter of the strike and riots at Ohio State University) and again left us unconvinced about the quality of the test. With little evidence to support the reliability of the test, we decided to add a Seminar Reaction Form and make what we could of the data from the SSRT and the reaction form.

The Supervisory Situation Reaction Test was developed to describe three supervisory working styles. These are named idiographic, nomothetic and transactional. The idiographic style is characterized by a concern for people, their need-dispositions and their personalities. The nomothetic style is characterized by a concern for institutions, the roles people play in them and institutional expectations. The transactional style is characterized by a concern for working out the conflicts and problems associated with the personalities and the need-dispositions of people and the institutional roles and expectations. Although there is some question as to whether the transactional style is a unique style as opposed to a compromise position between the nomothetic and idiographic, the test builders assumed it to be a unique style.

Although we have serious reservations about the Supervisory Situation Reaction Test, we are reporting the results of the testing with the art supervisors. They were tested in the week following the Atlanta Seminar and two months later. Table 11 and 12 reveal no change in the group's profile from pre- to post- test. The results, in addition, clearly suggest that the supervisors' styles are primarily transactional. (Our limited experience with the SSRT on other populations suggests that this is characteristic of professional educators and no significance can be attached to this result in the sense that art supervisors can be said to score differently from other groups.)

Table 11

SSRT DESCRIPTIVE STATISTICS
FOR ART SUPERVISORS IMMEDIATELY
FOLLOWING THE ATLANTA SEMINAR
N = 87

	Transactional	Idiographic	Nomothetic
Mn	47.4	35.6	27.9
Md	47.0	35.2	27.9
σ	4.74	5.72	6.13
range	25	26	27

Table 12

SSRT DESCRIPTIVE STATISTICS
FOR ART SUPERVISORS TWO MONTHS
AFTER THE ATLANTA SEMINAR
N = 56

	Transactional	Idiographic	Nomothetic
Mn	46.5	35.3	28.8
Md	26.1	35.0	28.3
σ	5.02	5.56	6.12
range	26	26	25

Assuming the stability of the test we could infer from these data that there was no change in supervisory style for the group over the two month period following the seminar. If we assume that the SSRT measured the impact of the seminar these data would suggest that the impact was a lasting one. We used a Seminar Reaction Form (See Appendix C) to obtain supervisor reaction to help us confirm the findings of the participant observation and to help support the SSRT data.

The Seminar Reaction Form solicited opinion from the participants on (1) whether or not for them the seminar met its stated objectives

(2) whether or not the seminar content and related materials and experiences had proven relevant and useful in their day-to-day work and (3) how they viewed the characteristics of the seminar generally. A space was left at the end of the form for comments. Over 60% of those returning the Seminar Reaction Form wrote in comments and many comments were quite elaborate. These proved especially useful to us as we attempted to draw inferences.

The following tables depict the participants' reaction to the seminar experience and the related materials and experiences. Table 13 provides the participants' perceptions of how well the stated objectives were met.

Table 13

SUCCESS OF THE SEMINAR WITH RESPECT TO STATED OBJECTIVES AS PERCEIVED BY THE PARTICIPANTS
N = 65

Stated Seminar Objective	Yes %	Uncertain %	No %
to organize staff and scheduling to meet the needs of divergent teacher and student populations	40	30	30
to prepare or formulate a variety of curriculum models and/or support systems	60	26	14
to direct or implement the uses of new media and facilities	67	14	19
to evaluate or appraise school art programs in relation to new needs or program priorities	60	27	13
to provide... guidelines and competency in implementing the new body of knowledge and skills	46	33	21

The participants' reaction to the question of how well the seminar met its seminar objectives suggests that these objectives were met only in part. Earlier in this report we noted the disjunctures that appeared to

Table 14

SUCCESS OF THE SEMINAR WITH RESPECT TO RELEVANCE AND USEFULNESS IN HOME WORK SITUATION
N = 65

Seminar Reaction Form Item	Yes %	Uncertain %	No %
Have you used ideas or information gained at the seminar in your work?	91	6	3
As a result of your experiences at the seminar have you either clarified or modified the functions you perform and/or the role you play?	57	23	20
Did the seminar reinforce and strengthen some of your previously held beliefs and attitudes?	95	3	2
Did the seminar challenge and weaken some of your previously held beliefs and attitudes?	51	18	31
Have you been able to draw upon the seminar experiences and related materials and experiences to support you in your efforts?	78	11	11
Have you found it difficult to apply in your work setting the ideas and understandings obtained through the seminar and related experiences? (note that No indicates effectiveness)	15	28	57
Have the seminar and related experiences helped you to restructure or reorganize your understandings and feelings with respect to art, art education and/or art supervision?	68	17	15

us from other data and which suggested that the stated objectives of the intervention model were not congruent with either the personal objectives adopted by the participants or the implicit objectives of seminar program itself. This helps confirm that speculative conclusion. When we asked for opinions related to whether or not the seminar content and related materials and experiences had proven relevant and useful in their day-to-day work the response is considerably more positive (See Table 14). This suggests that in view of the supervisors the seminar experiences did contribute to the supervisors' home work situation in constructive ways. The set of questions in Table 14 were derived from the data accumulated by the participant observers at Atlanta. It appeared that the major objectives of the participants were to get new ideas, beliefs and attitudes, strengthen old beliefs, obtain support, and restructure their knowledge and beliefs. These results tend to confirm those observations and we feel comfortable in concluding that the seminar did have an impact on the participants and in inferring that impact will show-up in changed performance.

Table 15

PARTICIPANTS' PERCEPTIONS OF SELECTED ASPECTS OF THE SEMINAR EXPERIENCE
N = 65

Seminar reaction form item	Yes %	Uncertain %	No %
Did you have sufficient opportunity to interact and communicate with other participants?	38	6	56
Were you able to get from the seminar experiences those things that you were most desirous of getting?	30	38	42
Did you find the seminar experience to be professionally stimulating?	84	8	8
Were you satisfied with the schedules of seminar activities?	48	21	31
Were you satisfied with the subject content provided in the seminar activities?	59	18	23

It appears that the intervention model did more to stimulate and support self initiated change in the participants than it did to change them and their behavior directly.

The Seminar Reaction Form was used to confirm or disconfirm certain observations made by the evaluation team in Atlanta concerning the seminar characteristics generally. The responses here were mixed as Table 15 shows. Clearly the participants found the seminar stimulating professionally and were in general satisfied with the subject content of the seminar. Nonetheless more respondents tended to feel they didn't get what they most desired from the seminar and a fairly sizeable percentage (56) felt there was insufficient opportunity for interaction and communication with other participants. These data confirm our participant observation data. It is difficult to say how or whether these general seminar characteristics affected the ultimate effectiveness of the seminar experience.

Some of the volunteered comments made by the participants will give a sense of the meaning of all of the data presented in Table 13 through Table 15. It appears from the comments made that those prompted to do so did so because of fairly strong feelings about the experience. The comments quoted below tend to be quite varied and are a representative sample of the variety and intensity of the comments. Overall the comments made tend to confirm that the seminar was professionally stimulating was likely to result in self initiated change, was too highly structured and did not sufficiently allow for communication and interaction among participants with <u>common</u> concerns.

<u>Comments</u>

-I felt a need for more specific help in curriculum development. What bases or structure could be used for organizing a specific art curriculum like secondary art.-

-Schedule very heavy. General atmosphere excellent.-

-Would have preferred more leisurely programming of activities... Would have liked more time to discuss experiences and ideas informally.-

-I felt the seminar was more of an eye-opener to innovations, trends, sensitivity, etc. rather than providing information and discussing "how to be a better supervisor". It was "food for thought" and what we do with it is through choice rather than this is exactly what we should do and how.-

-It was an excellent start toward bringing together a group of professionals for an exchange of ideas and practices in art education.-

-It would have been helpful to me if I had been able to be in some sessions that had been planned for school systems of the size similar to the one in which I work. There are problems unique to the smaller systems and to discuss them with participants at the seminar would have had some merit - some answers - some reinforcement and possibly new directions in some areas-

-I do feel that the seminar was <u>very beneficial</u> to me. Above all, I think it stimulated me to reach out - to seek more vigilantly, to read and research, to question more purposefully both the old and the new structures.-

-There was far too little opportunity for informal exchange of ideas with other participants (some of whom were far better informed on particular items than were some of the speakers). The conference was too tightly structured,.....-

-I have never enjoyed a seminar more.-

-...the seminar program offered many insights which will influence my future thinking, planning and action.-

-The structure of the seminar did not serve the learners, the learners played slave to the structure. The climate of the seminar was not one which permitted risk-taking and the members seem to penalize mistake-making. The seminar was not a climate for inquiry.-

-Wonderfully stimulating'.
A non-stop flight from beginning to end and little time to reflect on a presentation before the next one began, however... The professionalism, knowledge and perception of my colleagues was very gratifying. I was proud to be numbered among them...-

-I do not see how the various performances, demonstrations and lectures of the conference were designed to change our abilities or perceptions relative to the practical problems of leadership and decision making...I do feel I gained much at the conference and I greatly admire people like H. Thelen and Henry Ray-

-Perhaps a PRE-SEMINAR session could be held before the formal beginning of the seminar in which the participants themselves play a part in setting up the program which will require involvement on their part and hence greater learning too.-

The final evaluation effort was a Post Seminar Questionnaire (See Appendix C) consisting of three tests each of which had been included in the Preseminar Questionnaire. This was sent to the seminar participants late in May with a request that it be returned by mid-June. We hoped to discover whether their perceptions with respect to education and their home working situation had changed since early January before seminar experience. The results clearly suggest that their perceptions did change.

The participants were asked in the post seminar evaluation to rank proposals in terms of their promise for improving education. These proposals were the same as those the participants ranked prior to the seminar. (The results of that prior ranking are presented in Tables 3 and 4.) Table 16 lists the eight highest ranked proposals and Table 17 lists the eight lowest ranked proposals. (For a complete ranking of all proposals see Table 111 in Appendix A) There was very little change in those proposals which were ranked lowest before the seminar experience and those ranked lowest after the seminar experience. There was considerable change and shifting in priorities assigned to the highest ranked proposals before and after the seminar experience. Table 18 shows the preseminar and post seminar ranks of those proposals thought most promising after the seminar. Those data suggest that there is some change in the seminar participants view after the seminar experience and we tend to infer that it is in part attributable to the seminar experience.

Table 16

EIGHT HIGHEST RANKED PROPOSALS
IN TERMS OF PROMISE FOR IMPROVING
EDUCATION
N = 70

Rank	Proposal
1.	Use of team teaching, independent study, etc.
2.	Develop more extensive enrichment programs.
3.	Schedule more frequent and intensive inservice programs.
4.	Conduct more careful studies of "problem areas" in curriculum.
5.	Organization of special classes according to interest.
6.	Greater emphasis on social sciences and the humanities.
7.	Provide more clerical assistance for teachers.
8.	Provide more specialized psychological services.

Table 17

EIGHT LOWEST RANKED PROPOSALS
IN TERMS OF PROMISE FOR IMPROVING
EDUCATION
N = 70

Rank	
21.	Eliminate the use of letter grades.
22.	Greater emphasis on reading and the language arts.
23.	Provide more opportunities for teachers to visit children's homes.
24.	Give every teacher a $1,000 raise.
25.	Provide more clerical assistance for principals.
26.	More extensive use of standardized tests.
27.	Greater emphasis on science and mathematics.
28.	Publication of class average for each subject in school.

Table 18

POST SEMINAR RANKING OF THE EIGHT HIGHEST RANKED PROPOSALS FOR IMPROVING EDUCATION WITH THEIR PRESEMINAR RANKING AND THE GAIN IN RANK
N = 70

Proposal	Post Seminar Rank	Pre Seminar Rank	Gain in Rank
Use of team teaching, independent study, etc.	1	3	+2
Develop more extensive enrichment programs.	2	1	-2
Schedule more frequent and intensive inservice programs.	3	5	+2
Conduct more careful studies of "problem areas" in curriculum.	4	2	-2
Organization of special classes according to interest.	5	6	+1
Greater emphasis on social sciences and the humanities.	6	4	-2
Provide more clerical assistance to teachers.	7	9	+2
Provide more specialized psychological services.	8	15	+7

In the post seminar evaluation when the participants were asked to indicate how they spent their supervisory time as opposed to how they believed they should spend their time the results would suggest that the supervisors had made some slight changes in their practice (See Table 19). In terms of the time spent there was an increase of proportion of time spent in developing public relations and staffing while providing facilities, relating special services, and evaluating showed a decrease of proportion of time. Of possibly more interest is the fact that despite these changes the number of differences in rank between how the supervisor spends his time and how he believes he should spend his time increases when this difference is compared to the preseminar rankings. That is, after the seminar he finds that how he spends his time is less like how he believes he should spend it. These data by themselves provide little clear-cut evidence about the impact of the seminar itself. They do suggest modest changes which may be a function of the seminar experience, but may equally likely be a function of the duties of supervisors at different times of the year. They do nonetheless suggest some change.

On the final testing (and the earlier testing) the participants were asked to describe their working situations with respect to who performed and who should perform a variety of thirty functions. The alternatives included functions performed by teachers, supervisors, and administrators or by a combination of these. The data provide information on who does perform a particular function and on who the supervisor feels ought to perform the function. In those instances where the supervisor indicates that the person(s) performing the function ought <u>not</u> to perform the function there is a discrepancy between the expectations of the supervisor and the practice employed by the institution. We have called these simply discrepancies - that is, discrepancies between what is and what ought to be, in the perception of the supervisor.

In very nearly half of the functions (48%) the supervisors indicate that the functions are <u>not</u> being performed by those whom they believe should perform the function. Six supervisors report working in situations where 25 of 30 functions are not being performed by the person(s) the supervisor believes should perform them. Sixteen participants indicate that 2/3 of the functions are <u>not</u> being performed by the people they think should perform them. These findings suggest that as a whole supervisors are working in situations where the practices are not in keeping with their beliefs.

There are supervisors who indicate little discrepancy between who does perform and who ought to perform the functions. Twenty-five supervisors report 10 or less discrepancies. It is clear that some supervisors are working in situations where the functional policies are reasonably in keeping with their expectations. This is not the case for all supervisors.

Table 19

SUPERVISORY PRACTICE AND BELIEF AS REFLECTED IN THE MEAN RANK ORDERING OF TIME SPENT IN SUPERVISORY FUNCTIONS
N = 64

Supervisory function	Do (rank)	Ought (rank)	Diff. in rank
Developing curriculum	1	1	0
Providing materials	2	7	-5
Arranging for inservice education	3	2	+1
Orienting new staff members	4	3	+1
Developing public relations	5	8	-3
Evaluating	6	4	+2
Organizing for instruction	7	6	+1
Staffing	8	5	+3
Providing facilities	9	9	0
Relating special service	10	10	0
			16

Where school functional policies are most out of line with supervisors' expectations as to what ought to be we find some of the most important areas of supervisory concern. Table 20 lists the top ten educational functions rank ordered in terms of the degree to which practice and belief are discrepant. (For a complete ranking of functions in terms of discrepancies see Table V in Appendix A). It would appear from these data that some functions very crucial to art supervisors are being performed by the wrong people as they perceive it. Identifying teacher inadequacies, evaluating teachers' performance, conceptualizing inservice programs and conducting inservice training all seem especially critical from a supervisor's standpoint. And these are the areas ranked in the top ten of thirty where school practices run counter to the supervisors' beliefs about what the practices should be.

Table 21 lists the bottom ten educational functions in terms of the degree to which practice and beliefs about practice are discrepant. Some of these are important to the supervisor such as recommending teachers for dismissal and developing curriculum guides but most are not. It is in these functions which are low-ranked that the supervisor finds practice agreeing with his beliefs.

TABLE 20

THE TEN EDUCATIONAL FUNCTIONS
SHOWING GREATEST DISCREPANCIES
BETWEEN PRACTICE AND BELIEFS
ABOUT PRACTICE
N = 66

Rank	Function
1.5	Determine class size
1.5	Identify teacher inadequacies
3.	Evaluate teacher performance
4.	Schedule instructional time
5.5	Assess the effectiveness of curriculum to achieve goals
5.5	Determine evaluative procedures for a particular course
7.5	Assign staff to buildings
7.5	Conceptualize inservice programs
9.	Assign students to instructional groups
11.	Conduct inservice training

When the preseminar responses on discrepancies between who does and should perform particular functions are compared to the post seminar responses there are some rather dramatic shifts. Table 22 reports these results. It is clear that the supervisors' view of who does as opposed to who should perform particular functions has changed rather dramatically. (It will be helpful to report that the mean number of discrepancies between who does perform and who should perform particular functions was not significantly different from the preseminar testing (13.3) to the post seminar testing (14.0.) These data would suggest that after the seminar experience the supervisors look differently at what is being practiced and what should be being practiced in their schools. They do not find increasing discrepancies between belief and practice, but the data clearly suggests they have changed their views with respect to particular practices and their beliefs about those practices. We infer that these changes are in some way related to the seminar experience.

Table 21

THE TEN EDUCATIONAL FUNCTIONS
SHOWING LEAST DISCREPANCIES
BETWEEN PRACTICE AND BELIEFS
ABOUT PRACTICE
N = 66

Rank	Function
21.	Develop curriculum guides
21.	Develop curriculum content for a particular course
21.	Recommend teachers for dismissal
24.5	Determine instructional techniques for a particular course.
24.5	Assign students to special classes
26.	Determine goals and objectives for a particular course
27.	Select textbooks
28.5	Retain a child one year in grade
28.5	Counsel with parents about a failing student
30.	Determine attendance areas for schools

Table 22

EDUCATIONAL FUNCTIONS RANK ORDERED IN TERMS OF THE DEGREE TO WHICH SUPERVISORS FOUND INCREASING DISCREPANCIES BETWEEN PRACTICE AND BELIEF AFTER THE SEMINAR EXPERIENCE

N = 70

Function	Post Sem. Rank	Pre Sem. Rank	Rank Increase
Determine evaluative procedures for a course	5.5	19.0	+13.5
Identify teacher inadequacies	1.5	14.5	+13.0
Conduct inservice training	11.5	22.0	+10.5
Assign staff to buildings	7.5	17.5	+10.0
Develop curriculum guides	21.0	27.5	+ 6.5
Coordinate teacher planning	18.0	20.0	+ 2.0
Determine curriculum content for a particular course	21.0	23.0	+ 2.0
Determine class size	1.5	3.0	+ 1.5
Select building principals	11.5	13.0	+ 1.5
Assess effectiveness of curriculum to achieve goals	5.5	6.5	+ 1.0
Assign students to instructional groups	9.0	9.5	+ .5
Retain a child one year in grade	28.5	29.0	+ .5
Select Textbooks	27.0	27.5	+ .5
Schedule instructional time	4.0	4.0	0
Determine instructional techniques for a particular course	24.5	24.5	0
Determine attendance areas for schools	30.0	30.0	0
Recommend teachers for tenure	11.5	11.0	- .5
Evaluate effectiveness of new programs	14.0	13.0	- 1.0
Determine goals and objectives for a particular course	26.0	24.5	- 1.5
Evaluate teacher performance	3.0	1.0	- 2.0
Counsel with parents about a failing student	28.5	26.0	- 2.5
Plan instructional facilities	21.0	17.5	- 3.5
Assign students to special classes	24.5	21.0	- 3.5

Select special consultants for inservice education	11.5	6.5	- 5.0
Conceptualize inservice programs	7.5	2.0	- 5.5
Recommend teachers for dismissal	21.0	14.5	- 6.5
Establish grading and marking policies	14.0	6.5	- 7.5
Make "yes-no" decisions about innovative programs	14.0	6.5	- 7.5
Conduct studies of students' needs	17.0	9.5	- 7.5
Recruit new staff	21.0	13.0	- 8.0

VI. Discussion and Implication

It is important that we distinguish this evaluation effort from highly controlled research efforts. This evaluation set out to describe as validly and reliably as possible the perceptions of the seminar participants before they attended the Atlanta seminar, their experiences during the seminar, and their reactions and perceptions after the seminar. No variables were manipulated, no control groups were used. In addition, the evaluation effort was interjected into the experience of the participants and surely had its own effects.

Nevertheless, in discussing the results we have said such things as "the data suggest _____", "we may infer _____", etc. The reader is fully aware that such expressions indicate we have gone beyond the basic descriptive data that we gathered. And we have. The fundamental questions when one makes statements that go beyond the data is are the statements credible, and further, on what basis do you defend their credibility.

Of course, we feel the statements we have made are warranted or we would not have made them and we do have some defense for them. Our first line of defense lies in the fact that we used a variety of independent observational modes as checks upon each other. We measured perceptions before and after the seminar experience by questionnaire and studied the nature of the changes in these. We used a Seminar Reaction Form administered two months after the seminar to ask directly about the effectiveness of the seminar. Central in the whole effort was our participant-observation efforts in Atlanta. Each observational mode produced its own data. Where the data produced in one observational mode confirmed the data produced in another observational mode we felt we could infer from such confirmed data with some degree of reliability.

For example, we gathered data in the participant observation in Atlanta that suggested that people were being reinforced and strengthend in some of their previously held beliefs and attitudes. Two months later we asked them directly "Did the seminar reinforce and strengthen some of your previously held beliefs and attitudes?" Ninety-five percent of the respondents answered "yes." In another instance we had evidence gathered in Atlanta to suggest that the seminar was a professionally stimulating one but not directed at the needs of the participants as they saw them. Two months after the conference we asked the participants the following two questions:

	Yes %	Uncertain %	No %
Were you able to get from the seminar experiences those things you were most desirous of getting?	30	28	42
Did you find the seminar experience to be professionally stimulating?	84	8	8

The results in one observational mode confirmed the results in another observational mode and on this basis we felt <u>some</u> confidence in making statements that describe the seminar as professionally stimulating but not directly in keeping with the needs of the participants as they perceived them.

Our second defense for the credibility of our statements of inference lies in the use of multiple independent observers. The most sensitive observations in the evaluation effort were made during the seminar itself by the members of the evaluation team. There were six people involved and as a result six unique perspectives. Where the data from four of the six different observers, for example, was the same, and the implicit inferences were the same, we felt some confidence in making the inferences. The massed participant observation data provided many, many examples of such confirmations of observational experience.

Comments made by participants on the NAEA administered Seminar Reaction Form - different from our own and administered immediately following the seminar - were examined after this report had been drafted in rough form and in many instances these "true" participant observers, the supervisors themselves, confirmed in writing what we had observed in behavior.

Lastly our defense of the credibility of our inferences must lie in the fact that the evaluation team spent many hours in discussion separating effectively the facts descriptive of the situation from the subjective

inferences which often were so easy to draw. When, for example, a part of our evaluation plan was rejected we spent more than two hours in clarifying our emotional reaction and moving to statements of fact which expressed the inadequacies and defensiveness we felt. Rather than ascribe a cause or causes for this feeling, shared incidentally by all members of the evaluation team, we recognized the feelings as facts whose cause we did not yet understand. (We asked a seminar participant to study this problem for us. As a result many of the causes of these feelings became clear to us by the time the seminar was over.) As we pointed out earlier these, our own feelings, posed some considerable difficulties for us as we tried to assess the sentiments or feeling states over the life of the seminar.

In sum, our credibility is predicated upon (1) the use of a variety of complementary but different observational modes; (2) the use of multiple independent observers, mainly the evaluation team members themselves but seminar participants were included after-the-fact through their written comments submitted to the NAEA; and (3) the very careful work of team members in so thoroughly distinguishing the facts of the situation from their interpretation of those facts.

What can we say, with some confidence, about the intervention model - the seminar especially - and its impact upon the participants? There are a goodly number of statements that can be made and a number of implications that might be drawn and discussed. Four crucial questions and their answers will lead us directly to the heart of what the evaluation data say.

1. Did the intervention model have a positive impact on the majority of participants? Yes.

2. Did the intervention model accomplish its stated objectives? No, at least not directly.

3. Will the intervention model change practices in art education and supervision? Yes, in many situations; no, in others.

4. Was the seminar well-planned? Yes, in terms of professionally stimulating an outstanding group of art educators. Probably no if conceived in terms of the stated objectives.

We may best begin with a comment by one of the participants. "The professionalism, knowledge and perception of my colleagues was very gratifying. I was proud to be numbered among them..." These supervisors and art educators were, taken as a whole, motivated, competent dedicated professionals. There was expertise within the group that went beyond the expertise of some of those who gave presentations during the seminar program. In short, most of the participants had "plenty

going for them" before they got to Atlanta. It may well have been unrealistic to define the seminar in terms of behavioral objectives and to propose that the behavior of such participants could be modified directly in any four-day training program. Surely the seminar experience could add new ideas, insights or points of view to an already elaborate progessional repertoire of understanding and skills. Possibly it could, and we expect it did for many what one participant wrote:

> ...the seminar program offered many insights which will influence my future thinking, planning and action.

or as another wrote

> Above all, I think it stimulated me to reach out.

The seminar participants were, for the most part, realists. One seminar participant, at the very close of the seminar program, wrote his reaction to the seminar as

> "one of being filled to overflowing with ideas, thoughts, concepts all of which I have found interesting and stimulating, but which I must go home, ponder over and decide which to pursue immediately, which requires long range effort and which I reject (at least for the moment). There are some changes I can bring about through my own efforts, but most will necessarily involve many others - the problem is - my superintendent, principals, directors of other departments, etc. did not participate in this conference and I wonder if I can adequately convey its thrust to them. Here in Atlanta, all things seem possible but will the realities of the job back home allow for major CHANGE? We can try."

It is clear that the seminar had a positive impact on the majority of the participants. It also seems fairly clear that change will be brought about in art supervision and art education in part because of the seminar. Such change is more likely to show up over the next year or two when the participants have had more of a chance to perceive their home situation in the light of their new understandings.

With respect to the seminar itself and the program, the reaction was, for the most part, very positive. As we have noted earlier, the positions advocated by different speakers were not consistent and provided contradictory models for professional behavior. Some participants reacted in a strong negative fashion to some aspects of the program. Others had a strong positive reaction to the same aspects. Little can be said fairly to assess the quality of individual parts of the program. Each part was differentally received and the resulting mosaic probably had more long range impact for the group as a whole than any single part of the program did.

Two recurring criticisms of the program were that it was too highly structured and too rapidly paced. That it was highly structured and rapidly paced is clear. That it should have been less structured and paced more leisurely is not so clear. The evaluation team members tend to believe that the erratic expenditure of energy was more disturbing to the participants than the high structure and rapid pacing. It is possible that the same program could have been developed in the same amount of time at a more even pace had the use of dramatic and shocking impacts been better distributed. From the stand point of the evaluation team it appears that these were closely related to the erratic expenditure of energy and were possibly too heavily concentrated in the earlier part of the seminar. This is conjecture. The participants' negative reactions to high structure and rapid pacing must be taken seriously in spite of the evaluation team's reservations about such criticisms.

Some things have been learned about evaluation in this effort. We have found that we can get reasonable measures of changes in perceptions before and after an educational experience such as the Atlanta seminar. With the support of other data such as participants' reactions, and onsite observations we are confident that the impacts of such an educational experience can be detected. We still have reliability problems using this kind of approach. We are satisfied though, especially when we find that manifest changes in perceptions are confirmed by reactions of the participants immediately following the seminar and even two months later. We are satisfied when participant-observation data is confirmed by written participant comments.

The limitations of the evaluation itself are apparent throughout this report. The task of adequately describing what happened in numbers and words is still beyond us. The task of interpreting the impact of evaluation efforts on the experience has been only partially resolved. Some technical difficulties in instrument development and use need very careful attention in the future. We have grown professionally as a result of this experience in programmatic evaluation.

APPENDIX A

Tables

I Mean Rating of Situational Characteristics

II Preseminar Rankings of Proposals in Terms of Promise for Improving Education

III Post Seminar Rankings of Proposals in Terms of Promise for Improving Education

IV Educational Functions Rank Ordered in Terms of the Degree to which Practice and Belief are Discrepant (Preseminar)

V Educational Functions Rank Ordered in Terms of the Degree to which Practice and Belief are Discrepant (Post Seminar)

Table 1

MEAN RATING OF SITUATIONAL CHARACTERISTICS
N = 100

Situational Characteristic	Mn Rating
Teacher's morale	4.04
Opportunity to employ different teaching techniques	3.85
Supportive attitude of administrators	3.74
Opportunity to use new curriculum materials	3.73
Availability of professional reading material	3.71
Teacher involvement in material selection	3.64
Opportunity to use different evaluation procedures	3.60
Opportunity to work with individual teachers frequently	3.43
Opportunity to adopt "independent study" programs	3.43
Availability of instructional materials	3.42
Cooperative attitude of professors in universities	3.42
Opportunity to conduct curriculum research studies	3.41
Cooperative attitude of State Department personnel	3.41
Availability of films and other materials	3.37
Opportunity to adopt "individualized instruction" programs	3.30
Opportunity to have local field trips	3.28
Administrator's morale	3.26
Opportunity to work with teacher groups frequently	3.25
Supervisor's morale	3.25
Cooperative attitude of teach organizations	3.22
Opportunity to buy films and other materials	3.20
Teachers involvement in policy development	3.19
Opportunity to move toward differentiated staff assignments	3.17
Supportive attitude of news media	3.16
Supportive attitude of school board	3.15
Opportunity to make different grouping arrangements	3.12
Opportunity to implement different scheduling pattern	3.07
Availability of special resource people	3.04
Supportive attitude of business groups	2.97
Opportunity to work with individual principals frequently	2.96
Supportive attitude of parents	2.95
Opportunity to adopt "nongraded organization" programs	2.85
Availability of funds for professional travel	2.81
Supportive attitude of minority groups	2.77
Availability of funds for consultants	2.57
Opportunity to work with principal groups frequently	2.43
Supportive attitude of state legislature	2.33

TABLE II

PRESEMINAR RANKING OF PROPOSALS
IN TERMS OF PROMISE FOR IMPROVING EDUCATION
N = 103

Rank	Proposal
1.	Develop more extensive enrichment programs.
2.	Conduct more careful studies of "problem areas" in curriculum.
3.	Use of team teaching, independent study, etc.
4.	Greater emphasis on social sciences and humanities.
5.	Schedule more frequent and intensive inservice programs.
6.	Organization of special classes according to interest.
7.	Greater use of non-graded organizational patterns.
8.	Include teachers and other staff in sensitivity training.
9.	Provide more clerical assistance for teachers.
10.	Adoption of latest "modern" curriculum programs.
11.	Reduce class size by 5 pupils on the average.
12.	Special programs for potential dropouts.
13.	Develop more effective remedial programs.
14.	Employ additional supervisors to he more teachers.
15.	Provide more specialized psychological services.
16.	Eliminate use of letter grades.
17.	Organization of special classes according to ability.
18.	Organization of special classes according to achievement.
19.	More careful selection of basic textbooks.
20.	Buy more films and other A-V material.
21.	Expand the extracurricular programs.
22.	Provide more opportunity for teachers to visit children's homes.
23.	Greater emphasis on reading and language arts.
24.	Give every teacher a $1000 raise.
25.	Provide more clerical assistance for principals.
26.	More extensive use of standardized tests.
27.	Publication of class average for each subject in school.
28.	Greater emphasis on science and mathematics programs.

TABLE III

POST SEMINAR RANKING OF PROPOSALS
IN TERMS OF PROMISE FOR IMPROVING EDUCATION
N = 70

Rank	Proposal
1.	Use of team teaching, independent study, etc.
2.	Develop more extensive enrichment programs
3.	Schedule more frequent and intensive inservice programs.
4.	Conduct more careful studies of "problem areas" in curriculum.
5.	Organization of special classes according to interest.
6.	Greater emphasis on the social sciences and humanities.
7.	Provide more clerical assistance for teachers.
8.	Provide more specialized psychological services.
9.	Employ additional supervisors to help more teachers.
10.	Develop more effective remedial programs.
11.	Greater use of nongraded organizational patterns.
12.	Include teachers and other staff in sensitivity training.
13.	Adoption of latest "modern" curriculum programs.
14.	Special programs for potential dropouts.
15.	Reduce class size by 5 pupils on the average.
16.	Organization of special classes according to ability.
17.	Organization of special classes according to achievement.
18.	More careful selection of basic textbooks.
19.	Expand the extra-curricular program.
20.	Buy more films and other A-V material.
21.	Eliminate the use of letter grades.
22.	Greater emphasis upon reading and the language arts.
23.	Provide more opportunities for teachers to visit childrens' homes.
24.	Give every teacher a $1000 raise.
25.	Provide more clerical assistance for principals.
26.	More extensive use of standardized tests.
27.	Greater emphasis upon science and mathematics programs.
28.	Publication of class average for each subject in school.

TABLE IV

EDUCATIONAL FUNCTIONS RANK ORDERED
IN TERMS OF THE DEGREE TO WHICH PRACTICE
AND BELIEF ARE DISCREPANT (PRESEMINAR)
N = 98

Rank	Function
1.	Evaluate teacher performance.
2.	Conceptualize inservice programs.
3.	Determine class size.
4.	Schedule instructional time.
6.5	Establish grading and marking policies.
6.5	Make "yes-no" decisions about innovative programs.
6.5	Select special consultants for inservice education.
6.5	Assess effectiveness of curriculum to achieve goals.
9.5	Conduct studies of students' needs.
9.5	Assign students to instructional group.
11.	Recommend teachers for tenure.
13.	Recruit new staff.
13.	Evaluate the effectiveness of new programs.
13.	Select building principals.
14.5	Identify teacher inadequacies.
14.5	Recommend teachers for dismissal.
17.5	Plan instructional facilities.
17.5	Assign staff to buildings.
19.	Determine evaluative procedures for a particular course.
20.	Coordinate teacher planning.
21.	Assign students to special classes.
22.	Conduct inservice training.
23.	Determine curriculum content for a particular course.
24.5	Determine goals and objectives for a particular course.
24.5	Determine instructional techniques for a particular course.
26.	Counsel with parents about a failing student.
27.5	Select textbook.
27.5	Develop curriculum guides.
29.	Retain a child one year in grade.
30.	Determine attendance areas for schools.

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TABLE V

EDUCATIONAL FUNCTIONS RANK ORDERED
IN TERMS OF THE DEGREE TO WHICH PRACTICE
AND BELIEF ARE DISCREPANT (POST SEMINAR)
N = 70

Rank	Function
1.5	Determine class size.
1.5	Identify teacher inadequacies.
3.	Evaluate teacher performance.
4.	Schedule instructional time.
5.5	Assess effectiveness of curriculum to achieve goals.
5.5	Determine evaluative procedures for a particular course.
7.5	Assign staff to buildings.
7.5	Conceptualize inservice programs.
9.	Assign students to instructional groups.
11.5	Conduct inservice training.
11.5	Select building principals.
11.5	Select special consultants for inservice education.
11.5	Recommend teachers for tenure.
14.	Establish grading and marking policies.
14.	Evaluate the effectiveness of new programs.
14.	Make "yes-no" decisions about innovative programs.
17.	Conduct studies of students' needs.
18.	Coordinate teacher planning.
21.	Recruit new staff.
21.	Plan instructional facilities.
21.	Develop curriculum guides.
21.	Determine curriculum content for a particular course.
21.	Recommend teachers for dismissal.
24.5	Determine instructional techniques for a particular course.
24.5	Assign students to special classes.
26.	Determine goals and objectives for a particular course.
27.	Select textbooks.
28.5	Retain a child one year in grade.
28.5	Counsel with parents about a failing student.
30.	Determine attendance area for schools.

APPENDIX B

Participant Observation Report

ANALYSIS OF THE INTERVENTION MODEL:

"Seminar for Improving the Effectiveness

of Supervisors in Art Education"

Sponsored by

The National Art Education Association

and

The United States Office of Education

January 20 through January 24, 1970

Prepared By:

Patricia Mills and Marjorie Prentice

1.0 Input Characteristics

1.1 Time Limits - The conference was officially scheduled to begin at 12:00 Noon, January 20, 1970, and continue until 12:00 Noon, January 24, 1970.

1.2 Initial Goal Definition - The objectives for the conference as stated in the original prospectus are reproduced below:

"In an organizational meeting the planning group will analyze and formulate the content material for the program, drawing from sources which demonstrate new and/or changing ideas of subject matter, media, pedagogy and learning-environment approaches relative to areas of priority and needs projected on page 6. This material will serve to make supervisors aware of a variety of curriculum and instructional ideas; it will bring them in contact with new knowledge and research organized in such a way that the participants may improve their ability to interpret these findings. The experience and information gained should thus change their effectiveness toward achieving the following objectives:

1) The supervisors will be better able to organize staff and scheduling to meet the needs of divergent teach er and student populations. The achievement of this objective will be through a lecture session and group activity conducted by a specialist in this area. Examination will be made of scheduling models such as have been published by the NAEA on Exemplary Programs in Art Education. In addition, each participant will bring to the seminar examples of his staff and scheduling operation for critical examination, ranking and possible revision.

2) The supervisor will be better able to prepare or formulate a variety of curricular models and/or support systems. To achieve this objective, a selected group of new innovations and curricular developments in art education will be described and interpreted. Materials for this part of the seminar may be drawn from the work of such persons as Eisner, Rouse and Hubbard, and from projects such as the Aesthetic Education Project, and the University City Arts and General Education program. Through discussion of these projects and materials, it is hypothesized that the participants will be able to comparatively analyze curricular models and to achieve agreement with expert viewpoints.

3) The supervisor will be better able to direct or

implement the uses of new media and facilities. To achieve this objective, media and academic specialists will conduct lectures and demonstrate recent developments in instructional techniques (e.g., concept films and programming devices).

4) The supervisor will be better able to evaluate or appraise school art programs in relation to new needs or program priorities. This objective will be achieved in two ways. First, during the seminar in each topical area covered in the above three objectives (using similar discussion, evaluation and comparative tactics suggested for these objectives), attention will be given to the significance of material presented and to its appropriateness to art education. Secondly, the final period of the seminar will be conducted by an evaluation specialist who will provide expertise on evaluation methods.

It is the goal of the program that in achieving these objectives the supervisor will be better able to direct or disseminate new teaching strategies or approaches for curriculum goals.

Following the organizational meeting, the seminar program will serve a large group of supervisory personnel. The material presented will be <u>assimilated</u> and experienced in such a manner that the participants can <u>disseminate</u> the material among other supervisory groups. The <u>principal</u> <u>objective</u> in this activity (complementary to assimilation is to provide the participants with guidelines and competency in implementing the new body of knowledge and skills in their own regions or local school systems."

1.3 Boundary Maintenance Operations

1.31 Participants - Membership in the conference activities was to be limited to 100 persons who either were actively responsible for supervision of art in public schools or who worked in the area of art education with state departments of education or colleges. These 100 participants were chosen from approximately 400 such applicants (criteria for selection not known). Eighty-five percent of those included were supervisors; the other fifteen percent were divided between state departments and colleges.

1.32 Leadership - This group consisted of persons from the U.S.O.E. and N.A.E.A. plus six planners and six continuing group leaders who were also regarded as participants. (Criteria for selection of planners and group leaders were not specified.)

1.4 Physical and Social Isolation

1.41 The site of the conference was Atlanta, Georgia; specific loci of operation were the Admiral Benbow Inn, the Atlanta Art Center, and the Kodak Laboratories. Chartered transportation for all participants was provided to and from all these sites.

1.42 Only limited opportunities were available for participants to interact with persons or groups not associated with the activities of the seminar.

1.5 Size and Territoriality

1.51 Participants were limited in number.

1.52 Participants were assigned to one of five continuing groups for part of the scheduled events.

2.0 Process Characteristics

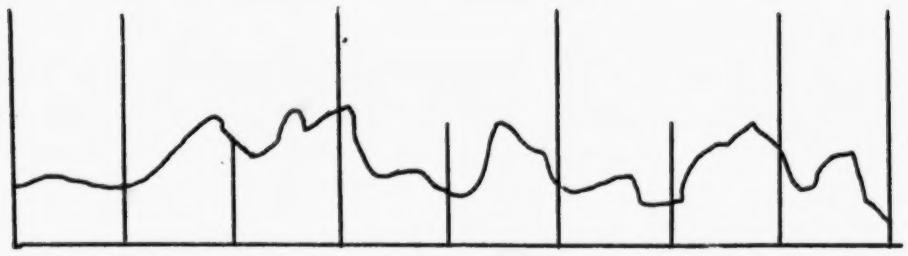
2.1 Time Use

2.11 Allocation - Allotment of time for specific events was rigidly proscribed in pre-conference planning. No means were provided in the original structuring of time whereby the participants could alter the predetermined utilization of time to any extent. Although criticism of rapid pacing and the nature of time use was frequently expressed by participants in informal conversations, interviews, and continuing group meetings, no action was initiated by members to bring about changes in the predetermined schedule.

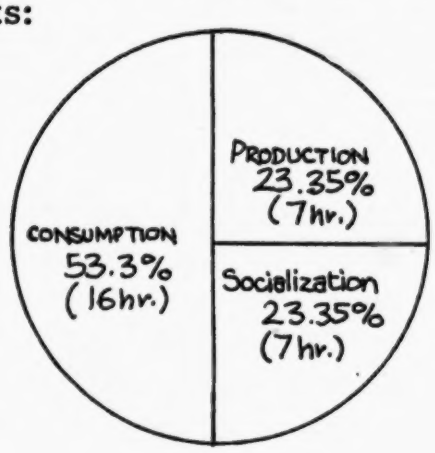
(It may be that this type of initiative was regarded by participants to be in opposition to norms which implicitly governed their behavior during the conference and that lack of evolvement of superordinate

goals in the form of decisions to be reached, tasks to be accomplished, or problems to be solved within the time limitations of the conference , did not force the formation of new norms to govern behavior. See sections 2.2 and 2.4 for further discussion of these points.)

2.12 Effort - Energy expended by participants tended to fluctuate erratically rather than dissipate or intensify consistently as the conference progressed. Peak expenditures which occurred at specific points in time during the seminar are indicated below:



2.13 Activities - Time specifically designated for conference events is represented below according to primacy of type of behavior to be elicited from participants:



2.2 Goal Redefinition

2.21 By Leaderships

2.211 Explicit evidence of goal redefinition occurred during the pre-conference sessions when group leaders rejected suggestions that certain models or approaches be followed in group sessions. (This action could also be indicative of an attempt to redefine the new situation in old terms

and/or resistance to the means for accomplishing goals.)

2.212 Early in the first formal session, the intents of the seminar were explicitly clarified for the membership. Aims of the conference were expressed as personal changes in the cognitive, affective, and psychomotor behavior of the participants who were then expected to become change agents in their own communities.

2.213 In the first formal session pre-planned goals as delineated in the pre-conference statement were rephrased for the participants. These goals emphasized improvement in competencies as the primary objective of the seminar.

2.22 By participants

2.221 Group Commitment - As the seminar progressed, each continuing group proceeded to redefine the original goals in terms of its own membership but infrequently in correlation with the cognitive input provided in formal sessions. Groups relied more upon home settings than conference setting for coherence. (This might be considered a logical choice consistent to some extent with pre-defined goals, achievement of which can be demonstrated only in the home context.)

Identification of common problems, clarification of roles, and exchange of information with respect to successful personal experiences emerged as primary functions as participants interacted with the system. Two continuing groups of the six clearly demonstrated a degree of commitment to a further objective, the restructuring of personal beliefs through assimilation of the cognitive content of formal sessions.

2.222 Individual Commitment - Contacts with individual participants revealed divergent responses which suggested attempts at personal redefinition of goals. Only a minority of these responses reflected ideas and sentiments being

transmitted in formal sessions. A sampling of tracers followed through the conference by participant-observers suggests that (1) a few participants expressed total disenchantment with the conference, rejected the pre-defined goals summarily, and assimilated only negatively any content communicated during formal sessions; (2) a small minority came to the seminar with preconceived idiosyncratic goals which remained constant during the life of the system and were generally satisfied by the events associated with the conference; (3) the majority of the participants reshaped the formal statement of intents expressed by conference leaders into personally attainable and meaningful objectives. These redefinitions commonly took the form of combinations of the following functions: (a) getting new ideas about programs and methods, (b) providing others with information, (c) attempting to "convert" others to a course of action or a point of view, (d) gaining reinforcement for preconceived attitudes and beliefs, (e) increasing status, prestige, influence, (f) reassessing and redefining professional roles, and (g) restructuring knowledge and beliefs. There was little evidence of extensive commitment either to goals of broad personal change as originally defined for the conference membership or to other superordinate goals.

2.23 Substantive Content - The formal sessions of the seminar provided information which served as a framework for redefining intents in terms of consequences not necessarily anticipated in preplanned goals. Formal input provided by conference speakers and program events placed major emphasis upon the probability of effecting changes in objects rather than within persons. The primacy of environment over personal autonomy in determining behavior was a consistent theme of the substantive content and the implication generated was that effective change more appropriately centers around restructuring environment than upon reorganization of self.

2.24 Superordinate Goals - The fact that goals were neither product nor task oriented but depended upon transfer to more permanent systems for their application seems to have been closely related to the absence of commitment to superordinate goals by the individual participants in the system. Individual members tended to redefine goals in terms of more immediate personal needs and expectations, continuing groups did not develop a group identity with common objectives, and the membership as a whole failed to unify as an entity committed to a common set of aims.

2.3 Procedures

2.31 Predictability

2.311 The overall design of the conference suggested that goal attainment was to be achieved through a process whereby participants first received and then were given opportunities to reflect, assimilate, and then act upon information, in relatively unstructured to highly structured social situations.

2.312 The procedures as specified by the design of the seminar called for certain types of activities on behalf of participants supplemented by other official organization representatives, and speakers. When participants' activities are classified, as being primarily consumption-oriented, production-oriented, or socialization-oriented, over fifty percent of their time appears to have been consumption-oriented.

2.313 The design of the conference made it possible for participants to anticipate and predict with considerable accuracy the nature of the events in which they could expect to engage and to associate with those events certain activities which could be expected to

occur. Although this predictability may have resulted in reduced anxiety, it also appears to have discouraged innovativeness, creativity, and experimentation.

2.32 Controllability

2.321 Opportunities for control available to participants during the fifty-three percent of the time in which they were cast in the consumer's role were those of (1) abstinence from the situation either physically or intellectually, (2) acceptance, rejection, or modification of information transmitted, and (3) right of inquiry at the close of a presentation.

2.322 During production events, the participants could, within the limits set by the nature of the activity and of the group itself, exert varying degrees of control over the content of the event. Some participants clearly were able to exert more influence and demonstrate more autonomy in these events than were others. For the less influential people within the groups, group events were sometimes frustrating, alienating, and goal-defeating.

2.323 During socialization activities, participants had the greatest opportunity for choice and therefore control. These experiences appear to have afforded a broader opportunity for different types of individual involvement and goal attainment. In these situations participants exercised considerably more autonomy in developing the nature of events.

2.33 Compellingness - Few of the events in which participants were expected to take

part represented highly unusual, unpleasant, or unfamiliar kinds of experiences. Because of its atypical nature, the sensitivity session more than any other event of the seminar may be illustrative of the compelling nature events can bring to bear upon the members. It can be noted that, despite the appearance of a considerable amount of tension-relieving behavior, most participants displayed a high degree of involvement. During this event many persons also demonstrated more innovative and experimental behavior than might be regarded as typical of their behavior in permanent systems.

Another indication of the degree of compellingness inherent in this system can be found in the fact that although the fast, intense pace of the total sequence of events comprising the life of the seminar drew frequent words of criticism, most members took part in all scheduled activities of the conference.

Participants' behavior in the above instances suggests the existence of a certain degree of compellingness in the climate generated by the system's processes and contents. However, the potential which may be realizable in temporary systems failed to materialize to a degree capable of pervading the events of the seminar as a whole.

2.4 Social Reorganization

2.41 Role Definition

2.411 By providing divergent and even conflicting models of professional behaviors, the content introduced into this system afforded a context designed to confront and challenge old role behaviors held by participants.

2.412 Participants began to display anxieties and

frustrations which seemed to correspond to their uncertainty about the adequacy of old behaviors but also demonstrated confusion and resistance to acceptance or assimilation of new ideas from models imposed upon them.

2.413 In the three brief continuing group sessions, participants interacted in a setting which had the potential for considerable experimentation with different behaviors and roles. Some continuing groups clearly did support experimentation with new roles, but lack of commitment to similar goals and the fact that group sessions provided only limited opportunity for vigorous individual participation appear to have minimized significant behavioral change as revealed during the life of the system.

2.414 Records of observer-participants include a number of instances in which specific individuals experimented with behaviors which reflected possible revision of personal and/or professional identity, but most participants did not manifest any significant role redefinition during the life of the system. (Note: Since role changes and modification of behavior may be long-term outputs of the system, techniques other than those utilized during the life of the system are required to measure such effects.)

2.42 Socialization - The creation of any social system brings a new social

order and thus requires of its members some associated but possibly temporary role changes as individuals become socialized to living within the new system. This temporary system appears to have been only mildly different from many systems to which the participants had already been socialized. Therefore, much behavior reflected previously learned responses. However, some sets of social arrangements did evolve which were unique to the system, persons took on roles defined by expectations associated with status and position in the new system, and a precise power structure emerged. (See Section 2.5.)

2.43 Norms - Although temporary systems can encourage the development of new norms, particularly those which support equalitarianism, authenticity among participants, inquiry-oriented behavior, and high expenditure of energy, data collected during the life of the conference provide no basis from which to conclude such new norms emerged.

2.5 Communication and Power Structure

2.51 Content - Shared experiences appear to have provided a common fund of information which contributed to the development of a "universe of discourse" and thus increased the significance of communication among participants.

2.52 Language - To some extent the substantive content did unify the members of the system by providing elements which led to the development of a common language and by focusing upon common issues, topics, and concerns. However, data representing observations of verbal and non-verbal communicative behavior of participants during formal sessions, continuing groups meeting, socialization periods,

and other events during the seminar indicate that the productive activities of participants reflected minimal utilization of information transmitted in consumption-oriented activities.

2.53 Interaction - Confrontation with the information communicated in formal sessions was clearly demonstrated in the responses of many members. Instances of intense one-to-one interaction were prevalent during question-answer sessions, and in dialogue between participants. However, when these instances are compared to the total sample of dialogue among participants, leaders, and speakers during the life of the systems, only a small percentage was spontaneous or directly relevant to the content of the information sessions. Most instances which contained elements of direct interaction with content were elicited by either the questions or the mere presence of an observer-participant. If self-initiated, overt dialogue demonstrating assimilation or application of information presented in formal sessions is a valid measure of impact of the notions upon the participants, that impact appears to have been minimal.

2.54 Communication Events - Among participants exchange of information occurred most frequently with respect to such contents as (a) identification of similarities and dissimilarities in home context, (b) maintenance and logistical concerns, (c) dissatisfaction with preactive or enactive conference procedures, (d) social contacts of an interpersonal nature, and (e) identification of shared needs.

2.55 Channels of Communication - The size of the total system in terms of numbers

of participants and the rigid pre-planned conference procedures encouraged the development of hierarchical and fragmented channels of communication rather than horizontal communication among all members of the system. With the exception of informal social situations and, to some extent, within continuing group settings, the most critical channels were one-way streets from the leadership group downward. Even in the continuing groups, equalitarian relationships generally failed to materialize and communication was routinized. Within some of these groups, the identification of a common goal (e.g. resistance to members of the group or of the total system who had been ascribed higher status) provided the impetus which led some participants to form more cohesive subgroups who then established new lines of communication within their own boundaries. However, these splinter groups were unsuccessful in influencing the power structure which had crystalized at the onset of the seminar.

2.56 Availability of Information - Increased communication of members within a temporary system can be a means for providing more and better data for problem solving. The provision of a substantive component in this temporary system seems to be one effort to provide a base for broader communication. However, the size of the system, the failure of the system members to develop equalitarian relationships, the limited opportunities for active participation, and the resultant lack of effective cross-channels of communication appears to have been stronger forces inhibiting the sharing and utilization of data.

In most instances which appeared in

observer-participant records of events, participants tended to use information from pre-conference experiences to solve problems rather than to apply that provided or generated during the conference. On a number of occasions, participants demonstrated open defiance and outright rejection of substantive input. (Note: It must be added, however, that initial rejection must not be interpreted to mean permanent rejection since confrontation with momentarily unacceptable notions can eventually result in reorganization of the perceptual field and assimilation of such notions. However, during the life of this temporary system, there was more evidence of rejection of new information than of assimilation. Again, further measurement is required to determine long-range outcomes.)

2.6 Sentiments

2.61 Defensiveness - Early phases of the conference events were accompanied by a climate of defensiveness and formality probably related to the lack of clearly defined and shared goals and to the unwillingness of participants to reveal themselves in a situation which contained elements of threat and ambiguity.

2.611 Personality-oriented characteristics-goal definitions which emphasized the necessity for participants to demonstrate extensive personal change in attitude, knowledge, and behavior implied the existence of considerable inadequacy in participants' present states.

2.612 Role-oriented characteristics - Defensive, exploratory, and aggressive maneuvering to

establish the nature of one's expertise was evident in the behavior of some individuals and in some cases continued during the life of the system. This same defensiveness and/or aggressiveness was evident in relationships between some conference speakers and participants. In the case of a number of participants, communication and commitment to superordinate goals appear to have been retarded by such barriers.

2.62 Innovativeness and Creativity - Some elements of "playful" behavior appeared late in the life of the system. Evidence of this phenomenon is apparent during some of the group sessions and during the free evening scheduled for the final full day of the conference. For the most part, however, participants tended to behave in ways which appeared consistent with their preconference styles of behavior and gave infrequent demonstrations of particularly creative or innovative acts.

2.63 Affiliation

2.631 Personal - Data from records of participant-observers support the conclusion that the general climate of the conference encouraged interpersonal affiliation. Members within some of the continuing groups began to display a spirit of group friendship mainfest in comments supportive of each others' behavior and in their seeking out contacts with their own membership. Only in one group did this personal affiliation move toward unity in goal orientation, however. Two groups splintered rather than solidified and conflict between the "ins" and the

"outs" hampered productivity.

2.632 Group - The conference membership as a whole did not develop a clear group identity. Size may have been a critical factor inhibiting cohesiveness as well as the inability of the membership to focus upon a unified set of superordinate goals. Individual goals were manifest, but there was a general lack of involvement and engrossment in anything which could be termed as the system's goals.

2.64 Achievement - Strong work orientation did not materialize, and the energy expended by individuals, although considerable, was neither integrated nor focussed upon a particular task or product. (Again, it may be relevant to note that goals, as specified in the pre-planning and as redefined by the membership represented individual achievement rather than group accomplishment. Thus measurement which attempts to use group functions to relate productivity and conference events may be relatively meaningless unless placed within the perspective of long-range outcomes.)

3.0 Output Characteristics

3.1 General Considerations

3.11 Goals, as initially defined for the temporary system were primarily focussed upon elements of personal change in the form of alterations in durable, continuing aspects of individuals' attitudes, knowledge, and behavior.

3.12 Observations made during the life of the system are not adequate measures of long-range outcomes. However, such information can be useful in supplementing other data and in determining the relative effectiveness of the system as a variable influencing long-term change.

3.2 Person Changes

3.21 Analysis of process characteristics has provided

a framework for identifying both the facilitating and restricting elements of the temporary system with respect to durable changes in persons.

3.211 Constraints

3.2111 The participants as a group demonstrated no commitment to any superordinate goal of personal changes.

3.2112 The system failed to create a climate in which creativity innovation, experimentation, and equalitarianism were encouraged.

3.2113 Much of the substantive content transmitted to conference participants placed the onus for change out in the environment rather than within the person.

3.2114 Participants had very little control over the nature of the events of the seminar.

3.2115 Communication within the system was hampered by the existence of a rigid power structure, lack of opportunity for active participation by most members, and the disjunctive nature of information available for problem solving.

3.212 Facilitators

3.2121 Substantive content transmitted during the formal sessions pro-provided some members with information which added to their knowledge and in some cases influenced their behavior.

3.2122 Interaction with the new system

elicited varying degrees of role redefinition by participants.

3.2123 Some new skills were acquired.

3.2124 Some participants reassessed and appeared to restructure pre-conceived attitudes and beliefs.

3.3 Relationship Changes

3.31 Alterations in the quality of pre-existing relationships among members of the system may be expected to be limited by a number of elements inherent in the structure of the temporary system.

3.311 Each member admitted to the system was a sole representative of his home organization.

3.312 Life during the existence of the temporary system included a few alterations in relationships among participants which were significantly different than prior relationships.

3.313 Durable changes in relationships require transfer to totally different sets of permanent systems.

3.32 Some durable alterations in relationships may be expected to occur in specific instances in that participants who demonstrated high involvement with the content and process of the temporary system may be expected to attempt to develop significantly different relationships within their home organizations.

3.4 Action Decisions

3.41 The systems encouraged communications with respect to successful practices of individual participants and it may be anticipated that many members will attempt to implement variations of these practices in their home settings.

3.42 Divergent conceptions of role expectations transmitted during the life of the system may be expected to be followed by actions in more permanent systems which are primarily attempts to redefine roles.

3.43 Strong emphasis upon the primacy of the environment in effecting change may be expected to encourage actions directed toward alterations in programs, organizational patterns, and materials within the home setting.

SUPERVISORY SITUATION REACTION TEST

Curriculum and Foundations Faculty
The Ohio State University
December, 1969

DIRECTIONS: This test is designed to describe aspects of the professional performance of supervisors in education. You will be asked to respond to a series of problem situations. In each situation you are asked to rank the alternatives from the most desirable to the least desirable. Although some of the alternatives may not be congenial to your personal or professional view, you are asked to rank all of the alternatives. In some instances there will be two alternatives; in others three and in some four alternatives. In each rank as many alternatives as there are by labeling the most desirable choice 1, the second most desirable 2 and so on until all the given alternatives are accounted for. In the case of three alternatives if the most desirable choice was c, the second most desirable choice was a and the least desirable choice was b you would record your responses on the answer sheet as follows:

(a)	(b)	(c)	(d)
2	3	1	-

This test is not intended as a descriptor of ideal or textbook supervisory performance. Please respond as you would if you were in a real situation and were expected to get results in the world of public education.

PLEASE DO NOT WRITE ON THE TEST BOOKLET

SUPERVISORY SITUATION REACTION TEST

The public school systems in Chittenden County have decided to join forces in a regional cooperative in order to provide better quality education in the county as a whole and in each individual school within the county. The county is a large one with twenty-five individual school systems serving rural, urban, and suburban populations.

The impetus for the formation of the cooperative came from extended discussions by the professional staff of the different schools as they sought ways and means through which to improve the quality of education. It seemed most reasonalbe to pool the talents of some of the staff members and some of the resources to make them more readily available to all schools in the county.

A group of responsible representatives from all school systems, The Council for the Advancement of the Chittenden County Cooperative (CACCC) has been elected to assure administrative assistance including line support for the efforts at regional cooperation. A number of supervisory groups have been formed in areas of specialized competence that they might work together in teams. The professionals in your area of special competence comprise one of these groups or teams.

The supervisors themselves and the groups of elected representatives (CACCC) concur in their opinion that you would be the best leader for the effective functioning of the team. You would have primary responsibility for the effective functioning of the team of supervisors as they work through the cooperative to improve education. After some serious deliberation you have decided to give it a try as team leader - committing yourself to at least three years - with the condition that you do <u>some</u> active supervision in the schools.

A. Shortly after the announcement of your acceptance of the team leader position, a curriculum director in one of the larger school systems - he is an influential and outspoken realist in professional matters - visits you and in conversation with you makes a number of pointed statements with respect to you and the cooperative.

1. He promises full support to you personally and to your supervisory team members. Your reaction would tend to be:

   (a) satisfaction that a responsible school administrator would go out of his way to declare his support.

   (b) some skepticism about such an open declaration of support so early in the cooperative effort.

   (c) concern that the curriculum director might be trying to to take advantage of you and the members of your team.

2. He says that there is much unevenness in the quality of educational programs throughout the country. This, he declares will put a real strain on the cooperative endeavor. Although you are aware of the unevenness you would tend to feel:

   (a) that such unevenness is a matter for local concern and the cooperative would be wise to avoid the strains inherent in dealing with such unevenness.

   (b) concern that an influential school administrator would discuss the quality of neighboring school programs in such a way.

   (c) that such unevenness and the accompanying strains could provide the cooperative with its healthiest challenges.

3. He confides to you that some of the county curriculum directors have seriously considered engaging in a through going evaluation of teacher performance to weed out incompetents and upgrade programs. You would tend to believe:

   (a) that this idea merited consideration in your supervisory team's discussions.

   (b) the idea is probably an expression of administrative frustration and should be discounted.

(c) such an approach to program improvement would create little but discord and trouble.

(d) you should keep yourself well-informed about the progress of such considerations.

4. Finally, he predicts that the cooperative will succeed only as it brings the weaker systems and strongly independent systems into line. This seems to be:

(a) an overstatement of the basic problem in any cooperative.

(b) a personal opinion reflecting the curriculum director's belief in centralized authority.

(c) a somewhat misleading statement that should not be repeated.

(d) a realistic appraisal of the basic challenge to the cooperative.

B. The supervisory team members have made it clear in early informal contacts with you that they would welcome ideas and suggestions from you without feeling a need to approve them if they didn't like them. You have listed some clusters of ideas and need to rank them so that you know your own preferences.

5. With respect to scheduling team meetings it would be appropriate for you to recommend that:

(a) you and the team members will schedule meetings as you proceed in light of the anticipated work loads.

(b) team members determine their own meeting schedule after a careful review of the anticipated work load.

(c) meetings will be scheduled to suit the working styles of team members and arranged so that all can be present.

(d) a schedule of meetings be arranged that will insure that the work of the team gets done.

6. With respect to the decision-making by the team you would recommend:

(a) decisions shall be made by majority vote and should be binding on all team members but subject to review.

(b) where possible, decisions shall be made by consensus, otherwise by majority vote and should be subject to review.

(c) if team decisions are necessary they should be made by consensus and may be subject to reconsideration.

7. With respect to the improvement of the professional performance of teachers you would encourage:

(a) team members to acknowledge the right of teachers to change or not, and to provide help in keeping with teachers' wishes.

(b) that the weaknesses in professional performance of teachers be pinpointed and a series of workshops instituted to correct them.

(c) members of the team work with teachers to develop tailored inservice programs directed toward the improvement of instruction.

(d) the local school districts to take over the major responsibility for improving the professional performance of their teachers.

8. Program improvements should be guided by:

(a) careful research on the present program by those involved, followed by wide solicitation of program improvement ideas from professionals and students.

(b) the present literature on outstanding programs and principles of program improvement.

(c) a solicitation of teacher and student perceptions of the present program's relevance and their proposals for change.

(d) a study of student performance data followed by the careful development of some new program goals for the cooperative.

9. Efforts to improve the schools as social institutions could be directed toward:

(a) encouraging schools to set standards of high quality for student conduct and achievement and for professional performance of school staffs.

(b) increasing the participation of teachers and students in the work of making educational program decisions.

(c) creating "schools-within-the-school" and encouraging teachers and students to experiment with the development of these smaller units.

C. The supervisory team has been asked to provide substantive information and advice for the improvement of educational programs in local schools. You will be working with one of the districts in the county and in your own field of specialization.

10. You would rank the desirability of the following general approaches to program improvement as follows:

(a) couple locally-developed action research programs with program-oriented decision making groups to guide program improvement.

(b) initiate a school-by-school review of philosophies and curriculum guides with a view to developming internally consistent school programs.

(c) inaugurate discussion groups and rely upon the give and take of group processes to provide personal security and generate new approaches to program improvement.

(d) work with outstanding educational leaders in the area of specialization and rely on their suggestions to guide program improvement.

11. The order in whcih you would rank the following improvement procedures is:

(a) working with selected individual teachers to devise individualized programs of in-service development and make these available to teachers in the district.

(b) bringing in competent consultants to work with a number of different teacher groups and develop a variety of district-wide program improvement workshops and other endeavors.

(c) planning and initiating a district-wide research and development group with responsibility and the authority for initiating improvement programs.

12. To gain substantive ideas for improvement of the specialized area you would suggest in order of preference:

    (a) seek out the basic contributions of selected scholars in education and other social science disciplines and use these in helping accomplish educational outcomes desired by the district.

    (b) carefully review the unique capacities of the teaching staff and encourage them to redevelop the program in light of these findings.

    (c) have the teaching staff review the present program and outstanding other programs in the specialized area with a view to reconstructing the present program.

E. When you agreed to take on responsibility as leader for the supervisory team you did so with the proviso that you would be able to spend time supervising in the schools. Part of your job as an active supervisor involves working with new teachers. The school year has been underway for several weeks. Other demands on your time have made it impossible for you to observe or have conferences with any of these new teachers. None of the new teachers has approached you and as far as you know none is having any major problems.

13. At this point it would be appropriate for you to:

    (a) schedule a series of meetings to discuss school system policies regarding evaluation, tenure, etc.

    (b) informally contact each teacher and indicate that you are available for assistance.

    (c) schedule an observation of each new teacher during the next few weeks.

    (d) give the new teachers more time to adjust to their new positions.

14. Before you can implement your plan to get started working with new teachers, a building principal contacts you and indicates that one of the new teachers is having control problems that seem to have grown out of implementing the school's dress code. You would tell the principal that:

    (a) you will follow up on the matter within the next few days and attempt to determine the nature and scope of the problem that the teacher may be having.

(b) this is really his problem as building principal but you will support him by making an appointment to talk with the teacher.

(c) contact will be made with the teacher in the near future to communicate your desire to be of assistance should you be able to help in any way.

15. Later in the day you consider, in retrospect, that you should meet with the teacher immediately so that the problem does not grow out of reasonable proportion. You see the teacher at the close of the school day and start the meeting off by:

(a) asking the teacher if and how you might be of assistance to her.

(b) describing your role as a supervisor and the various services you might be able to render.

(c) clarifying with the teacher the school system's dress code and why and how the code was developed.

F. You and other members of the supervisory team have agreed that a new agency is needed such as a county-wide curriculum council to help with and provide support for curriculum development activities.

16. You would recommend that the curriculum council idea be encouraged through:

(a) raising the question with responsible and representative groups throughout the county and asking for a serious discussion of the merits of the idea.

(b) taking the idea to the Council for the Advancement of the Chittenden County Cooperative (CACCC) and arguing the merits of the proposal.

(c) seeking the advice and support of the outstanding professionals in the county and encouraging them to develop the council idea in their own way.

(d) a series of half-day presentations to the various professional staffs in the county to clarify the advantages of such an agency.

17. The CACCC has approved in principle the Curriculum Council idea and sought the advice of all team leaders on how to

initiate such a council. You would recommend that they consider the following in order of preference:

(a) study similar curriculum councils in other parts of the country with a view to devising a council model to suit requirements of the schools in the cooperative.

(b) develop alternative curriculum council models and subject these to a critical review by responsible people in each district with a view to creating a council model satisfactory to people in the county.

(c) determine the needs of all professionals working with curriculum and using these needs as guidelines to develop a council model for their consideration, review and ultimate adoption.

18. You would order alternative principles for determining the members of the Curriculum Council as follows:

(a) Curriculum Council membership may be drawn by election from all representative groups concerned with curriculum questions.

(b) representation on the Curriculum Council shall be carefully proportioned among the staff at various levels of responsibility in all school districts.

(c) the Council membership should reflect in roughly equal proportion all major groups having significant stake in curriculum questions.

19. The objectives of the efforts of the Curriculum Council should be to:

(a) reconcile the major questions and issues with regard to curriculum matters and promote the development of better educational programs.

(b) provide the conditions and support the best educational thinking of people in the county so that better educational programs will evolve.

(c) clarify policies on educational programs and help coordinate staff function in order that these policies be reflected in better educational programs.

G. Work with individual schools has been going well for most team members. In Spaulding, a building principal in a suburban school informs you that he is the instructional leader of his building. He also tells you that he and his staff are deeply involved in the process of planning, developing and will soon be initiating a unique curriculum for their school. His tone and manner clearly suggest that the efforts of you and other team members are not welcome.

20. Your personal reaction to this state of affairs is:

(a) you will need to exert strong leadership and widen your base of support if you are to achieve the goals you've been working for.

(b) as conflict is a normal accompaniment of real change you are not surprised that some professionals are willing to challenge the cooperative arrangement.

(c) team work is the essential ingredient that is so often lacking in educational efforts.

(d) some peole have essentially good ideas but a very poor way of presenting them to others.

21. Conflict in such a professional situation is best handled by:

(a) identifying with the principal's concern and coming to understand his efforts.

(b) standing firm but flexibly on the principle that the cooperative effort will benefit all and all should participate in it if they can.

(c) engaging in extended discussion with the principal to clarify role relationships and clear the way for future curriculum development efforts.

22. You would reply to the principal by stressing:

(a) the need for you and other members of the supervisory team to understand what he and his staff were doing.

(b) the need to resolve the differences that arise between individual school efforts and the efforts of the cooperative.

(c) that the prior agreements made by his school when they

entered the cooperative are also important considerations.

23. Some alternative courses of action in order of preference are:

(a) request the principal to openly discuss his action and curriculum development efforts with the CACCC and abide by their decision.

(b) invite the principal and some of staff to discuss their whole effort with members of the supervisory staff.

(c) present the issue in a supervisory team meeting with the principal in attendance and request them to suggest a broad policy for dealing with such situations.

(d) allow the principal to move ahead as he feels best realizing that time does a lot to correct such difficulties.

H. The Curriculum Council has provided a very short preliminary statement of position on curriculum and curriculum development for the critical consideration of team leaders and some other responsible professionals. They have asked for specific reactions to the statement. They propose to engage you in a more thorough discussion at some later time. The statement follows:

Tentative Statement of Position
(for discussion purposes only)

We believe the scope of the curriculum in the County Schools in inadequate at the present time. We propose to conduct a careful review of curriculum guides and syllabi, textbooks, teacher made tests, and school philosophies to determine where the inadequacies are. These efforts will be conducted in each school by presently available staff and it is proposed that they be completed by the end of the next academic year. In light of these findings task forces will be formed to develop behavioral statements of objectives in keeping with a set of new and broader goals of public education for the County schools. The large scale adoption of new national curriculum reform programs will be encouraged where they can provide for the immediate attainment of the broader goals.

Because curriculum reform requires organizational settings that are responsive to change a program of school organizational reform is proposed. This reform program will be an ongoing one with no set organizational structures as a goal. A large scale program of sensitivity training will start the reform effort. As the sensitivity training suggests new

ways of working, new channels of communication and new organizational structures efforts to implement these will begin. Because the cooperative encourages local excellence only minimal guidelines and requirements will be set to control the resulting organizational structures.

It is believed that (1) the careful review of existing programs, (2) the setting of new and broader educational goals in terms of behavioral objectives, (3) the use of the best of the national curriculum reform efforts, and (4) the creation of adaptable organizational structures responsive to change will produce the greatest educational improvement in the least amount of time.

24. Some of the strengths of the statement are in order:

    (a) recognition of the need for a thoroughgoing review of existing programs.

    (b) the setting of new educational goals and the move toward the behavioral statement of these.

    (c) the willingness to use immediately the results of national curriculum efforts where they are appropriate.

    (d) the stress on institutional reform and sensitivity training as a necessary condition for curriculum reform.

25. Some of the weaknesses of the statement are in order:

    (a) no provision is made for released time, pay, etc. for professionals doing the work.

    (b) the statement does not specify who will set the new goals and objectives.

    (c) the Curriculum Council statement assumes that school people only were to be involved in the efforts at change.

    (d) the ideas of new organizational structures and new ways ways of working, etc. has little to do with better quality educational programs.

26. The statement shows a good understanding of:

    (a) sensitivity training and the purposes of such training in school settings.

    (b) the nature of the curriculum development process.

(c) how institutions are likely to respond to efforts to impose change on them.

(d) diagnosing the program needs essentiai before undertaking curriculum reform.

27. The likely outcomes of such a proposal are:

(a) that the effort will get off to a difficult start but could well result in markedly improved educational programs.

(b) probably firm resistance by professionals in the district with a result that the effort will fail.

(c) that some schools will move ahead in keeping with the effort and others will not.

28. Some of the questions you would like to ask of Curriculum council members are in order of importance:

(a) with whom did they consult before they drafted the statement?

(b) have they any assurance that they have the financial support to bring off this effort?

(c) what role would the supervisory teams and other existing cooperative groups play in this effort?

(d) what role has the CACCC had in the development of this position?

I. You decided early to audio-tape team meetings and review the tapes to determine how well you and the team were functioning. The reviews of the tapes have begun to reveal certain facts about the group's functioning.

29. You have found that although you actually talk less than others on the team you initiate most of the ideas. You might attribute this to:

(a) the group participation style that you have developed as a result of a number of years experience in working with groups.

(b) a combination of your natural desires to succeed and the fact that you are in the leader's role.

(c) the leader's role has influenced you to develop a working

style of modest initiation.

(d) the responsibilities of leadership call for the initiation of ideas if the leader is to be effective.

30. You accept the contributions of some members more readily and more often than you do the contributions of others. This suggests that:

(a) although you may have some bias the contributions of team members should be judged on their merits.

(b) you should review this behavior more carefully and determine what causes it to happen.

(c) you react differently to different people and therefore to their contributions.

31. There is much disagreement in some discussions and it appears to stem basically from misunderstanding. This is probably the result of:

(a) the needs of the individual team members to view the problems and issues in their own unique perspective.

(b) the natural confusion in communication that occurs when people give personal meanings to words that have commonly held definitions.

(c) a failure on the part of yourself and other group members to seek clarification of others' viewpoints.

(d) a natural but unconscious tendency of team members to avoid arriving at the necessary decisions.

32. One member of the team continually requests more structure for the team meetings. You would tend to believe that:

(a) in view of some aspects of the team's functioning this may be a desirable direction in which to move.

(b) moves in the direction of more structure tend to stifle individual initiative.

(c) this issue needs open discussion and resolution in team meeting.

(d) this member of the group probably has a high need for structure that is a function of his professional responsibilities.

33. One member of the team has a strong personal bias in favor of improving program through staff selection and evaluation. Your position on this matter would tend to be:

(a) this approach should be thoroughly and openly discussed in team meeting to insure it gets placed in proper perspective.

(b) this will tend to be a dangerous approach because it denies academic freedom and some personal rights of the professionals.

(c) the potential values to be gained for the schools from this approach might outweigh the difficulties and dangers of implementing it.

J. You and other members of the team have become aware of the need to initiate more action of clusters of these action possibilities. Each team member has agreed to rank the action possibilities in each cluster and later through discussion agree on a listing of the top 4. You would rank the action possibilities in each of the four clusters as follows:

34. With respect to better public understanding of school programs, urge that they:

(a) establish a public information office to coordinate efforts in the cooperative and take primary responsibility for generating public understanding.

(b) encourage the wide involvement of the professional staff in the county by materially supporting their efforts to interpret the schools to the community.

(c) encourage the wide involvement of the professional staff in the county by materially supporting their efforts to interpret the schools to the community.

(d) engage the services of a public relations firm with considerable integrity to look into the situation and talk with the team about their perceptions.

35. With respect to the provision of new and better facilities:

(a) urge that a planning commission of professional educators be set up within the county to work out new approaches to the development of educational facilities in light of the professional needs.

(b) ask that outside consultants make a careful survey throughout the county to determine facility needs and then make recommendations in the light of this evidence.

(c) after a careful in-house review of present facilities and estimates of future needs, engage professional consultants to help in translating this information into a facilities development plan.

36. With respect to the provision of special services:

(a) request that a representative community group be set up to advise the cooperative on matters of educational policy.

(b) seek a much expanded program of staff and pupil personnel services to serve well all schools in the county.

(c) call for the development of interdisciplinary teams of professionals to consider basic educational problems arising in the schools and advise on their solution.

37. With respect to program evaluation:

(a) that the objectives of the educational programs in the cooperative be specified and a program for assessing their accomplishment be inaugurated.

(b) that a small team of professionals within the cooperative join with an outside consultant group to propose a plan for accounting to the school system and the public on the quality of the program.

(c) arrange for a series of in-depth studies involving clinical data gathering procedures, participant-observation techniques and some standardized testing to provide assessment information for the professional staffs and the communities.

K. Supervisory team members have found that few schools in the county have made assessments of the many national curriculum reform projects. At the request of the Curriculum Council you have agreed to serve as chairman of a curriculum study committee to develop a plan

for the study of these national curriculum projects and a determination of their usefulness for improving curricula in Chittenden County Schools.

38. At the first meeting of this committee you would place priority on:

    (a) proposing a survey of the current use of national curriculum materials in the county to help members of the committee assess the scope of adoption, and the feelings of teachers using the materials.

    (b) assigning to each member of the committee the task of reviewing one national curriculum project, and arrange for the members to report on the project at subsequent meetings.

    (c) making plan to assemble an array of materials that have been developed out of national curriculum projects as a basis for committee study and deliberation.

39. Publishers and other commercial disseminators of the national curriculum projects have offered their services to you and your study committee. As these offers become more numerous you would:

    (a) determine which publishers would be willing to participate in pilot projects, and work with teachers who showed a a desire to experiment with new materials.

    (b) invite the publishers to discuss the nature of their services with the committee and have the committee determine which seem to hold the most merit for county teachers and students.

    (c) request that administrators in the districts establish guidelines or policies with regard to the adoption or utilization of products of national curriculum reform movements.

40. Task forces have been formed to implement the recommendations of the curriculum study committee on utilizing national curriculum projects. You have been asked to provide some guidelines for implementing the recommendations. You would propose that:

    (a) a systems analyst be engaged to plan the management function of implementing the ideas, and PERT the project.

    (b) opportunities be provided for task force members to become

familiar with the basic ideas in the field of educational change, and how they might be affected by change.

(c) propose a retreat for all task force members to be held at a nearby lodge where they could discuss implementation strategies and determine the various roles they would play.

L. You and other supervisory team members have received complaints from many schools in the cooperative which clearly suggest that the supervisory help and advice which comes from a variety of sources (i.e., state department, area colleges and universities, supervisory team members, school administrators and regional professional associations) is more confusing than helpful and is creating antagonisms and conflicts in local schools.

41. Your general estimate of such a state of affairs is likely to be:

(a) this reflects a lack of communication between building administrators, the supervisory team and other agencies involved.

(b) conflicts are often symptoms of lack of role clarity which when openly resolved can lead to improvement in the entire organization.

(c) situations such as this are inevitable in a new organization and will be resolved as new professional working styles evolve.

42. In discussing this in supervisory team meeting you would:

(a) have a brainstorming session and ultimately generate a a series of reasonable alternative courses of action.

(b) down-play the alleged antagonisms and conflicts so as not to sharpen an issue that may not be very serious at all.

(c) encourage all members of the supervisory team to discuss the roles they can best play in the situation.

(d) ascertain from the members of the team how the policies of the several school systems might guide action in such situations.

43. As potential fist steps for the supervisory team you might:

(a) schedule a meeting for teachers in each district to discuss ways in which they can facilitate the helping relationships

provided by members of the various organizations.

(b) ask each superintendent to review with the school principals the guidelines which have been established, handle potential conflicts of this type, and thus turn talents to good use.

(c) suggest that supervisory team members work with each local district in order to help members of those districts better use the talents of the people from the various organizations.

44. You would encourage the top echelon administrators in the cooperative to:

(a) do whatever they can in a quiet way to resolve the confusion and antagonisms and if necessary reassign personnel so that their talents will be more effectively used.

(b) call a meeting of representatives of all organizations involved to clarify policies and establish guidelines that will insure smooth working relationships between agencies.

(c) sit tight for a while and see if the newly evolving roles jell and personnel from the various agencies learn to work together in their own effective and complementary ways.

M. The professional teachers association asks you to discuss some present trends in education with members of their executive committee. Their questions are pointed. The tone of the meeting suggests that they are interested in straight talk from you.

45. What do you think about this move toward behavioral objectives? In order of preference you would propose:

(a) behavioral objectives can be very useful in guiding instruction and providing a basis for assessment of outcomes.

(b) this move toward behavioral objectives is another of the short-lived bandwagon moves that plague education.

(c) behavioral objectives are not adequate as statements of outcomes for competent teachers.

(d) the move toward behavioral objectives is a move in keeping with the present day demands for accountability in education.

46. Who should be responsible for curriculum development in the schools? It would be your opinion that:

(a) teachers and students should play the primary role with support from lay citizens and the administrative and supervisory staff.

(b) administrators, supervisors and teachers should play primary roles with support from students and lay citizens.

(c) teaches should play the primary role with support from administrators and supervisors.

(d) administrators and supervisors should play the primary role with the help of teachers.

47. If reforms are to be brought about in school organization, in what directions should they go? In order of perference you would suggest:

(a) toward improving the quality of communication among all participants in public education.

(b) toward better coordination of functions and increased differentiation of staff roles to increase personnel effectiveness.

(c) toward an organization that will be more effective in determining goals and more adept at meeting the needs of its membership.

48. What is your reaction to sensitivity training for school people? You would suggest, in order, that:

(a) it tends to be overstressed in the present day.

(b) if you free people to work together as they will, good human relations will evolve.

(c) there are some skills and sensitivities that sensitivity training can develop in school people.

(d) sensitivity training is variable in its nature and quality and there is a need to define what is meant by sensitivity training.

N. A close personal and professional friend from an adjacent state, after asking your candid opinion about your experience in the cooperative, asks what policies and directions you would pursue in the future. At this stage in the development of the cooperative:

49. You would <u>tend</u> to believe:

(a) increased centralization of function in the cooperative is better educational policy.

(b) increased decentralization of function in the cooperative is the better educational policy.

50. The future of the cooperative may better be insured by:

(a) investing in sound, creative educational ideas.

(b) investing in capable, creative professional personnel.

51. In the future your own style of working would <u>tend</u> more toward:

(a) flexible and principled action to get things done.

(b) deep, reflective consideration of the issues.

APPENDIX C

Instrumentation

1. Preseminar Questionnaire
2. Supervisory Situation Reaction Test (SSRT)
3. SSRT answer sheet
4. Seminar Reaction Form
5. Post Seminar Questionnaire

Memorandum to: Participants in Art Supervisors Seminar

From : Jack Frymier, The Ohio State University

Subject : Evaluation of Atlanta Seminar

It is my understanding that you have been selected to be one of a number of persons who will be participating in a Seminar for Art Supervisors in Atlanta January 21-24, National Art Education Association. Only a small number of persons will be involved in the effort, and I know that you must feel honored to have an opportunity to participate in what will undoubtedly be a very exciting venture.

Members of the staff of the Center for the Study of Curriculum, which is a research and development unit of the Curriculum and Foundations Faculty of The Ohio State University, have been asked to evaluate the nature and effectiveness of the program in which you will be participating in Atlanta. In order for us to make an appropriate and valid evaluation of this project, we need your help. We sincerely hope that you will be able to provide us with certain information about yourself, your present job responsibilities, and your feelings about what you do in the questionnaire which is enclosed.

We know that you are a very busy person, and we only hope that you will realize how future seminar efforts depend upon good evaluative data as a basis for rational modification of seminar programs.

Please complete the enclosed questionnaire <u>before</u> you go to Atlanta, and mail it to me in the enclosed envelope so that it will reach Ohio State University before January 18, 1970.

Thank you <u>very</u> much.

GENERAL DIRECTIONS

Please Read Carefully

This questionnaire has been designed to find out what you do and how you feel about various aspects of supervision in education. There are no "right" or "wrong" answers, except what you do and how you feel.

Make all of your responses on these pages, then mail this questionnaire before you leave for Atlanta so that it will reach the address below before January 18, 1970. A stamped envelope has been enclosed for your convenience.

Dr. Jack R. Frymier
Curriculum and Foundations Faculty
The Ohio State University
29 W. Woodruff Avenue
Columbus, Ohio 43?10

Thank you very much.

Your name_____ Position_____ City_____

DIRECTIONS: Listed below are a number of statements which pertain to various aspects of supervisory activity in education. Draw a circle around the number which best describes the situation in which you now work, "1" being poor and "5" being excellent.

		POOR				EXCELLENT
1.	Supportive attitude of administrators.	1	?	3	4	5
2.	Supportive attitude of school board.	1	?	3	4	5
3.	Supportive attitude of parents.	1	2	3	4	5
4.	Supportive attitude of state legislature.	1	?	3	4	5
5.	Supportive attitude of news media.	1	?	3	4	5
6.	Supportive attitude of monority groups.	1	?	3	4	5
7.	Supportive attitude of business groups.	1	2	3	4	5
8.	Availability of instructional materials.	1	?	3	4	5
9.	Availability of funds for consultants.	1	?	3	4	5
10.	Availability of special resource people.	1	?	3	4	5
11.	Availability of professional reading material.	1	?	3	4	5
12.	Availability of funds for professional travel.	1	?	3	4	5
13.	Availability of films and other materials.	1	?	3	4	5
14.	Opportunity to use new curriculum material.	1	?	3	4	5
15.	Opportunity to make different grouping arrangements.	1	?	3	4	5
16.	Opportunity to employ different teaching techniques.	1	?	3	4	5
17.	Opportunity to use different evaluative procedures.	1	?	3	4	5
18.	Opportunity to implement different scheduling patterns.	1	2	3	4	5
19.	Opportunity to adopt "independent study" programs.	1	?	3	4	5
20.	Opportunity to adopt "individualized instruction" programs.	1	?	3	4	5
21.	Opportunity to adopt "nongraded organization" programs.	1	?	3	4	5
22.	Opportunity to have local field trips.	1	?	3	4	5
23.	Opportunity to conduct curriculum research studies	1	?	3	4	5
24.	Opportunity to move toward differentiated staff assignments.	1	?	3	4	5
25.	Opportunity to buy films and other materials.	1	?	3	4	5

26.	Opportunity to work with individual teachers frequently.	1	2	3	4	5
27.	Opportunity to work with teacher groups frequently.	1	2	3	4	5
28.	Opportunity to work with principal groups frequently.	1	2	3	4	5
29.	Opportunity to work with individual principals frequently.	1	2	3	4	5
30.	Cooperative attitude of teacher organizations.	1	2	3	4	5
31.	Cooperative attitude of professors in universities.	1	2	3	4	5
32.	Cooperative attitude of State Department personnel.	1	2	3	4	5
33.	Teacher involvement in policy development.	1	2	3	4	5
34.	Teacher involvement in material selection.	1	2	3	4	5
35.	Teacher's morale.	1	2	3	4	5
36.	Supervisor's morale.	1	2	3	4	5
37.	Administrator's morale.	1	2	3	4	5

DIRECTIONS: Listed below are several "clusters" of proposals to improve education. Rank order the items in each "cluster", "1" being the proposal in that particular cluster which you feel probably holds the most promise for improving education, "2" as the factor which holds the next most promise, and so on, down through "7" which you feel probably holds the least promise.

CLUSTER NO. 1

_____ More careful selection of basic textbooks.
_____ Use of team teaching, independent study, etc.
_____ More extensive use of standardized tests.
_____ Greater emphasis upon the social sciences and humanities.
_____ Publication of class average for each subject in each school.
_____ Greater use of nongraded organizational patterns.
_____ Adoption of latest "modern" curriculum programs.

CLUSTER NO. 2

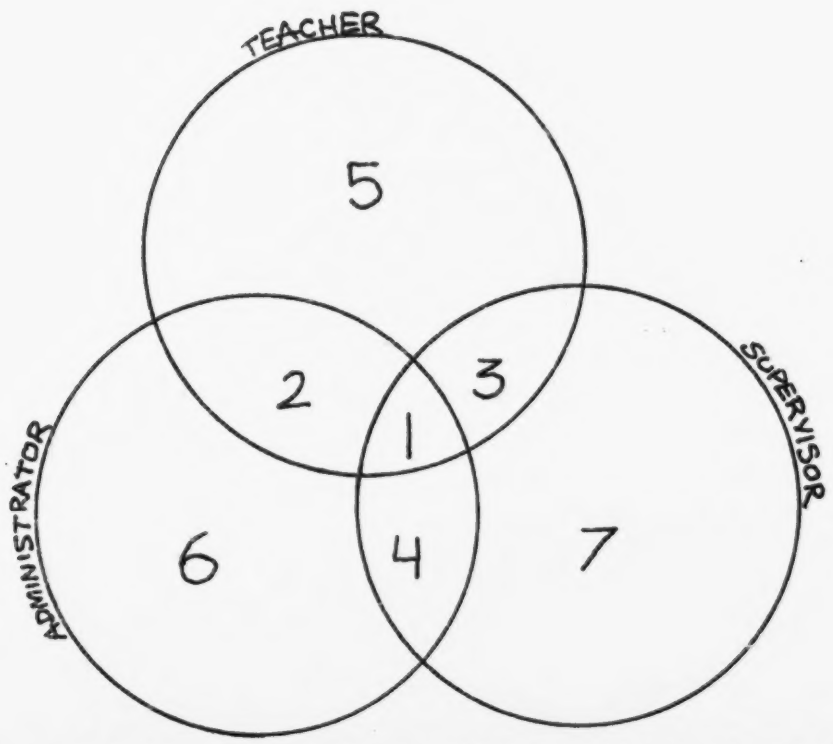
_____ Reduce class size by 5 pupils, on the average.
_____ Eliminate the use of letter grades.
_____ Organization of special classes according to ability.
_____ Special programs for potential drop outs.
_____ Organization of special classes according to achievement.
_____ Greater emphasis upon reading and the language arts.
_____ Organization of special classes according to interest.

CLUSTER NO. 3

_____ Give every teacher a $1000 raise.
_____ Greater emphasis upon science and mathematics programs
_____ Conduct more careful studies of "problem areas" in curriculum.
_____ Schedule more frequent and more intensive inservice programs
_____ Buy more films and other AV material.
_____ Employ additional supervisors to help more teachers.
_____ Include teachers and other staff in sensitivity training.

CLUSTER NO. 4

_____ Provide more clerical assistance for teachers.
_____ Develop more extensive enrichment programs.
_____ Provide more specialized psychological services.
_____ Provide more clerical assistance for principals.
_____ Expand the extra-curricular programs.
_____ Develop more effective remedial programs.
_____ Provide more opportunity for teachers to visit children's homes.



In the graphic model described above, the functions of teachers, the functions of administrators, and the functions of supervisors have been portrayed by three separate but overlapping circles. The areas within the circles which represent the functions which each perform can be identified as follows:

1=teacher, adminstrator, and supervisor	(shared function)
2=teacher and administrator	(shared function)
3=teacher and supervisor	(shared function)
4=supervisor and administrator	(shared function)
5=teacher	(unique function)
6=administrator	(unique function)
7=supervisor	(unique function)

Using this graphic model and numbering scheme as a guide, categorize the following functions in the left hand column on the next page as they are typically accomplished in the school situation in which you now work. For example, if "evaluate teacher performance" is a shared responsibility by administrators and supervisors in your present situation, mark that item a "4" in the left hand column. If such evaluations are accomplished by administrators alone, mark it a "6". In the right hand column categorize the functions as you think they ought to be accomplished. For instance, if "evaluate teacher performance" ought to be accomplished by teachers alone. in your opinion, mark that item "5" in the right hand column.

You may feel that certain functions are primarily or should be performed by still other groups (e.g., school boards, students, parents, etc.), but for the purposes of this question you are asked to confine your responses just to the professional groups which are involved.

WAYS OF WORKING IN SUPERVISION

Supervisors have at hand a variety of ways of structuring relationships and exerting leadership with teachers and others in order to achieve educational purposes and goals. All of the following are generally considered important "leadership styles" in supervisory activity in education, but are usually viewed by different supervisors as being more or less effective for the task.

Since most persons generally do not function in their job exactly as they think they ought to, would you please rank order these ways of working according to how you do work and how you think you ought to work. Down the left hand side of the page please rank order these leadership styles in terms of how often you typically do use such an approach. Down the right hand side of the page rank order these leadership styles in terms of how you think you ought to function.

How you actually work		How you should function
_____	DIRECTIVE: The supervisor as leader initiates the direction and communication patterns for each situation. He tells the teacher what he thinks ought to be accomplished and how it should be done. He clarifys further by means of written material and in other ways.	_____
_____	DISCUSSIVE: The supervisor encourages a maximum of discussion with teachers, and he tries to hear what each teacher has to say. The activities which the supervisor suggests reflect the teacher's thinking, and the basic techniques which he uses include listening and asking questions.	_____
_____	MANIPULATIVE: The supervisor can and should determine how teachers ought to function. He is wise if he will let the teachers feel that they are actually participating in the decision-making process themselves, but he will always work in such a way that they finally agree with his decisions.	_____
_____	NON-DIRECTIVE: The supervisor should not concern himself with the specific things which teachers do. Teachers learn those ways of working which they want	_____

to learn, and the supervisor allows each teacher to be free and responsive to set goals and select means.

_____ PERSUASIVE: A supervisor is able to persuade teachers to follow his suggestions about content or teaching technique. Because of his training and experience, the supervisor's ideas are generally accepted, but if he is not able to convince teachers that his suggestions are valid and appropriate, then teachers are free to do what they feel is best. _____

_____ SUPPORTIVE: The supervisor's task is to lend support and assistance to each teacher as that teacher attempts to develop his own teaching style. The supervisor provides counsel, information, and praise to aid each teacher who requests assistance. _____

DIRECTIONS: Listed below are several general concepts which are sometimes considered as important objectives or purposes for schools. Down the left hand side of this page, please rank these purposes in order from "1" to "10" according to how important they presently are (e.g. "1" being most important, "10" being less important), as educational goals in the school situation in which you work. Down the right hand side of the page rank order these purposes according to how important you feel they ought to be in schools.

_____ AESTHETIC: Has an understanding of the importance of beauty and symmetry and form. Appreciates good art and music and literature. Performs adequately in the areas of art and music and drama. Can produce aesthetic ideas and objects and experiences. Believes in the value of such things. _____

_____ CIVIC: Understands the fundamental elements of democracy. Values republican-type government and strives to make it work and make it better. Is a good citizen. Obeys the laws and will vote and participate in community affairs. Keeps himself informed on issues. Expresses his interest and convictions to elected officials. _____

_____ CHARACTER: Is dependable and honest. Has integrity and moral courage. Is responsible. Has a set of moral principles which guide his actions. Can be trusted and _____

counted upon. Knows the difference between "right" and "wrong" and behaves accordingly.

_____ COMMUNICATION: Reads and writes effectively. Speaks and listens and computes well. Shares ideas effectively. Handles quantitative ideas accurately. Understands the written word. Spells correctly. Organizes his ideas logically and presents them with expression and conviction. _____

_____ INTELLECTUAL: Clear thinker. Uses common sense. Analyzes ideas carefully and well. Has good judgment. Draws valid conclusions from objective evidence. Can identify the particulars inherent in big ideas. Synthesizes new constructs out of existing facts. Has extensive factual data readily in mind. _____

_____ MOTIVATIONAL: Wants to learn. Is attracted towards ideas. Works hard to acquire the tools for further learning. Believes in the worth of knowledge. Is eager to pursue new information and experience. Feels that life involves continuous acquisition of new knowledge and new skills. Is interested in improving himself educationally. Persevering. _____

_____ PHYSICAL: Healthy. Vigorous. Has good habits of eating, rest and elimination. Consults his physician frequently. Participates in activities designed to keep him healthy. Supports community activities to eliminate disease. Has skill and knowledge which will enable him to be a life-long participant in physical activities. Believes in the importance of exercise. _____

_____ PSYCHOLOGICAL: Has a healthy, adequate personality. Feels positively towards himself. Is open-minded, stable, secure, and confident. Has an accurate picture of his own assets and limitations. Is free from unnecessary anxieties and neuroses and fear. Feels that he has dignity and worth. Understands himself. _____

_____ SOCIAL: Cooperative. Helpful. Agreeable. Works well with others. Participates in activities with other persons without offending or hurting them. "Gets along" in the best sense of the term. Is not a conformist, but does not inflict his ideas on others in an inconsiderate manner. Tolerant and accepting of other persons. Believes that others are important and treats them as if they were. _____

Who <u>does</u> perform this function?	FUNCTION	Who <u>should</u> perform this function?
_____	Assign students to instructional groups.	_____
_____	Select special consultants for inservice education.	_____
_____	Coordinate teacher planning.	_____
_____	Conduct studies of students' needs.	_____
_____	Identify teacher inadequacies.	_____
_____	Assess effectiveness of curriculum to achieve goals.	_____
_____	Counsel with parents about a failing student.	_____
_____	Determine goals and abjectives for a particular course.	_____
_____	Determine curriculum content for a particular course.	_____
_____	Determine instructional techniques for a particular course.	_____
_____	Determine evaluative procedure for a particular course.	_____
_____	Recommend teachers for tenure.	_____
_____	Recommend teachers for dismissal.	_____
_____	Assign students to special classes.	_____

_____ VOCATIONAL: Can perform a job well. Competent. Knows how to earn a living. Is capable, efficient, and effective in accomplishing an occupational role. Likes his work. Has the technical skills and abilities required to fulfill a job. Understands the importance of work and the basic principles of economics in a free enterprise system. _____

Who <u>does</u> perform this function?	FUNCTION	Who <u>should</u> perform this function?
_____	Evaluate teacher performance.	_____
_____	Establish grading and marking policies.	_____
_____	Recruit new staff.	_____
_____	Conceptualize inservice programs.	_____
_____	Select textbooks.	_____
_____	Plan instructional facilities.	_____
_____	Develop curriculum guides.	_____
_____	Assign staff to buildings.	_____
_____	Conduct inservice training.	_____
_____	Schedule instructional time.	_____
_____	Evaluate the effectiveness of new programs.	_____
_____	Determine attendance areas for schools.	_____
_____	Select building principals.	_____
_____	Retain a child one year in grade.	_____
_____	Make "yes-no" decisions about innovative programs.	_____
_____	Determine class size.	_____

DIRECTIONS: Listed below are several tasks or functions of supervision which many persons feel are appropriate and necessary responsibilities for supervisors to perform. Down the left hand side of the page, please rank order these functions from "1" to "10" according to how you presently spend your time. Down the right hand side of the page, please rank order these functions according to how you feel you ought to spend your time.

How You Do Function		How You Should Function
_____	Arranging for inservice education. Arranging for activities which will promote the growth of instructional staff members to make them more efficient and more effective.	_____
_____	Developing curriculum. Designing or redesigning that which is to be taught, by whom, when, where, and in what pattern. Developing curriculum guides, establishing standards, and developing instructional units.	_____
_____	Developing Public Relations. Developing relationships with the public in relation to instructional matters. Informing, securing assistance, and avoiding undesirable influences from the public in relation to the instructional program.	_____
_____	Evaluating. Planning, organizing, and implementing activities for the evaluation of all facets of the educational process directly related to instruction.	_____
_____	Organizing for Instruction. Making organizational arrangements to implement the curriculum design. Grouping students and planning class schedules.	_____
_____	Orienting New Staff Members. Providing new staff members with necessary information and understandings to maximize their chances of initial success with a minimum of difficulties.	_____
_____	Relating Special Services. Relating the special service programs to the major instructional goals of the school.	_____
_____	Providing Facilities. Designing and equipping appropriate facilities for effective use by instructional staff members. Developing educational specifications for equipment.	_____

How You Do Function

How You Should Function.

_____ Providing Materials. Identifying, evaluating, selecting and securing utilization of materials for instruction that make for efficient and effective instruction. _____

_____ Staffing. Selecting and assigning the appropriate instructional staff member to appropriate activities in the organization. Recruitment, screening, testing, and maintaining personnel records. _____

TEACHER CHARACTERISTICS

DIRECTIONS: Listed below are several human characteristics which some persons feel are important in various types of work. When you interview a person for a teaching job, these are probably some of the qualities which you consider. How do you see the teachers who now work in your school situation, and what kinds of qualities do you think that outstanding teachers ought to possess? Please rank order these qualities from "1" to "9" ("1" being most characteristic and "9" being least characteristic) two times. Down the left hand side of the page rank order the qualities in terms of your perception of the typical kind of teacher that now works in your school situation. Down the right hand side of the page rank order these qualities in terms of the qualities which you feel an outstanding teacher ought to possess.

Qualities your teachers have.

Qualities teachers should have

_____ AGREEABLE: Friendly, pleasant, congenial, able to get along with other people, tactful and tolerant. _____

_____ COMPETENT: Skillful, performs his duties well, has real ability, special skills, is experienced and has the "know how" for the job. _____

_____ COOPERATIVE: Helpful, understanding, harmonious, "pitches in," does his part and helps out. _____

_____ DEPENDABLE: Hard working, punctual, honest, can be counted on, conscientious, and trustworthy. _____

_____ EDUCATED: Has good academic preparation, made high marks in school, well read, traveled, and a "broad" person. _____

Qualities your teachers have.		Qualities teachers <u>should</u> have
_____	FLEXIBLE: Open minded, adaptable, tries new things, willing to "give it a whirl," able to adjust, and creative.	_____
_____	INTELLIGENT: Able, clear thinker, good mind, resourceful, sensible, uses "common sense," and is "bright."	_____
_____	KNOWLEDGEABLE: Informed, knows his field, has "been around," has the facts and understands the big ideas in his areas.	_____
_____	MOTIVATED: Tries hard, persevering, "keeps at it," very high interest and really wants to do a good job.	_____

APPENDIX D

Related Materials

1. Seminar Program

Seminar Reaction Form

Yes Uncertain No

1. The seminar was conducted and the related materials were provided to help you meet the following objectives. Did the seminar succeed with you in these respects?

___ ___ ___ 1. "The supervisor will be better able to organize staff and scheduling to meet the needs of divergent teacher and student populations."

___ ___ ___ 2. "The supervisor will be better able to prepare or formulate a variety of curriculum models and for support systems."

___ ___ ___ 3. "The supervisor will be better able to direct or implement the uses of new media and facilities."

___ ___ ___ 4. "The supervisor will be better able to evaluate or appraise school art programs in relation to new needs or program priorities."

At a more general level the seminar was designed "to provide the participants with guidelines and competency in implementing the new body of knowledge and skills in their own regions or local school systems."

___ ___ ___ 5. Did the seminar succeed with you in this respect?

11. The following questions have to do with the degree to which the seminar content and experiences and related materials and experiences have proven relevant and useful in your day-to-day work.

___ ___ ___ 1. Have you used ideas or information gained at the seminar in your work?

___ ___ ___ 2. As a result of your experiences at the seminar have you either clarified or modified the functions you perform and/or the role you play?

Yes	Uncertain	No	
___	___	___	3. Did the seminar reinforce and strengthen some of your previously held professional beliefs and attitudes?
___	___	___	4. Did the seminar challenge and weaken some of your previously held professional beliefs and attitudes?
___	___	___	5. Have you been able to draw upon the seminar experiences and related materials and experiences to support you in your efforts?
___	___	___	6. Have you found it difficult to apply in your work setting the ideas and understandings obtained through the seminar and related experiences?
___	___	___	7. Have the seminar and related experiences helped you to restructure or reorganize your understandings and feelings with respect to art, art education and/or art supervision?

111. The following questions deal with the characteristics of the seminar itself.

___	___	___	1. Did you have sufficient opportunity to interact and communicate with other participants?
___	___	___	2. Were you able to get from the seminar experiences those things you were most desirous of getting?
___	___	___	3. Did you find the seminar experience to be professionally stimulating?
___	___	___	4. Were you satisfied with the schedules of seminar activities?
___	___	___	5. Were you satisfied with subject content provided in the seminar activities?

Comments: (You may use back of sheet if you wish)

Answer Sheet

SUPERVISORY SITUATION REACTION TEST

Name_____Number_____Date_____

1. a b c d	14. a b c d	27. a b c d	40. a b c e
2. a b c d	15. a b c d	28. a b c d	41. a b c d
3. a b c d	16. a b c d	29. a b c d	42. a b c d
4. a b c d	17. a b c d	30. a b c d	43. a b c d
5. a b c d	18. a b c d	31. a b c d	44. a b c d
6. a b c d	19. a b c d	32. a b c d	45. a b c d
7. a b c d	20. a b c d	33. a b c d	46. a b c d
8. a b c d	21. a b c d	34. a b c d	47. a b c d
9. a b c d	22. a b c d	35. a b c d	48. a b c d
10. a b c d	23. a b c d	36. a b c d	49. a b c d
11. a b c d	24. a b c d	37. a b c d	50. a b c d
12. a b c d	25. a b c d	38. a b c d	51. a b c d
13. a b c d	26. a b c d	39. a b c d	

THE OHIO STATE UNIVERSITY
College of Education
1945 North High Street
Columbus, Ohio 43210

May 22, 1970

Dear Art Educator:

I know that you are very tired of completing questionnaires, but this will be the very last request we make of you. This instrument has been shortened considerably from the first form you saw, but it is very important to us and to the U.S. Office of Education and to the National Art Education Association for you to complete these few pages. If you will.

As before, this questionnaire has been designed to find out what you do and how you feel about various aspects of supervision in education. There are no "right" or "wrong" answers, except what you do and how you feel.

Make all of your responses on these pages, then mail this questionnaire so that it will reach the address below before June 15, 1970. A stamped envelope has been enclosed for your convenience.

Thank you very, very much.

Sincerely,

Jack R. Frymier
Curriculum and Foundations Faculty
The Ohio State University
20 West Woodruff Avenue
Columbus, Ohio 43?10

SEMINAR FOR IMPROVING THE EFFECTIVENESS OF SUPERVISORS IN ART EDUCATION

Sponsored By

The National Art Education Association

and

The United States Office of Education

January 21 through January 24, 1970

ATLANTA, GEORGIA

SEMINAR PROGRAM

Tuesday January 20, 1970

12 noon - 5:00 p.m. . . . . Registration

Admiral Benbow Inn
1470 Spring Street, N.W.
Atlanta, Georgia

5:00 p.m. - 6:00 p.m. . . . . Open House

Atlanta School of Art
Memorial Arts Center
1280 Peachtree Street, N.E.

6:00 p.m. - 8:00 p.m. . . . . Reception

Gallery
Memorial Arts Center

Wednesday January 21, 1970

8:45 a.m. . . . . Welcome

William Bealmer
President - NAEA

Gene Wenner
Art Education Specialist
U.S. Office of Education

Leslee Bishop
Project Director

John Letson
Superintendent of Schools
Atlanta, Georgia

9:00 a.m. . . . . Curriculum Developments in General Education

Herbert A. Thelen
Head of the Educational
Psychology Faculty

University of Chicago
Chicago, Illinois

Introduction
William Bealmer

Walter Hill Auditorium
Memorial Arts Center

11:00 a.m. . . . . "Software as Art"

Les Levine
Artist-New York

Introduction
Jerome Hausman

Walter Hill Auditorium
Memorial Arts Center

2:00 p.m. . . . . Interpersonal Skills

Walcott H. Beatty
Department of Psychology
San Francisco, California

Introduction
Ruth M. Ebken

Jr. Activities Room
Memorial Arts Center

7:30 p.m. . . . . General Session

Leslee Bishop
Granada Room
Admiral Benbow Inn

8:00 p.m. . . . . Continuing Groups - 1st Meeting

Group 1 - Spring Room
Group 2 - Granada Room
Group 3 - 132
Group 4 - 134
Group 5 - Granada Room
Group 6 - 136

Thursday January 22, 1970

9:00 a.m. . . . . Curriculum Structuring

Martin Haberman
Professor of Education
School of Education
University of Wisconsin-
Milwaukee
Milwaukee, Wisconsin

Introduction
Rosemary Beymer

Walter Hill Auditorium
Memorial Arts Center

11:00 a.m. . . . . Curriculum Structuring
(continued)

Stanley Madeja
Program Director
Central Midwestern Regional
Educational Laboratory
Aesthetic Education Program
St. Ann, Missouri

Introductio
Helen C. Rose

1:00 p.m. . . . . Curriculum Laboratories

Martin Haberman
Stanley Madeja
Donald J. Davis

Memorial Arts Center
Arts & Humanities Room
Members Room
Panel Room

4:00 p.m. . . . . Continuing Groups -
2nd Meeting

Group 1 - Arts & Humanities
Room
Group 2 - Panel Room

Group 3 - Members Room
Group 4 - Junior Activities Room
Group 5 - Lecture Room
Group 6 - Classroom (Art School) #412

7:30 p.m. . . . . "SOLA" an Experimental Drama written by Barbara Halpern
Alliance Theater Company
Studio Theater
Memorial Arts Center

Friday January 23, 1970

8:30 a.m. . . . . Board Busses - Admiral Benbow Inn

Eastman Kodak Company
Marketing and Education Center

9:00 a.m. . . . . Media Presentation

Henry W. Ray
Director of Learning Resources
Centennial Schools
Warminster, Pennsylvania

Introduction
Grace S. Smith

10:45 a.m. . . . . Continuing Groups - 3rd Meeting

Group 1 - Green Room
" 2 - Room 144
" 3 - Studio
" 4 - Wet 1
" 5 - Wet 2
" 6 - Gray Room

11:30 a.m. . . . . Luncheon

Kodak Groups A, B, C, D

(note: Kodak Groups A,B,C, D,E & F will be determined by Kodak on the basis of the questionnaire you returned - These are not related to the Continuing Groups)

Planning Meeting

Kodak Group E - Green Room
Kodak Group F - Gray Room

12:30 p.m. . . . . Luncheon

Kodak Groups E & F

Planning Meeting

Kodak Group A - Room 144
Kodak Group B - Gray Room
Kodak Group C - Wet 1
Kodak Group D - Green Room

1:30 p.m. . . . . Laboratories - Eastman Kodak Co.
Kodak Group A - Room 144
" " B - Studio
" " C - Wet 1
" " D - Green Room
Laboratories - Atlanta School of Art
Group E - Fred Gregory, Instructor, Atlanta School of Art
(Kodak Groups E & F will board bus for return to Memorial Arts Center)

Saturday, January 24, 1970

9:00 a.m. . . . . "Changing Concepts of School-house Activity: Organizational Life and Supervisory Behavior"

Dr. Neil P. Atkins
Associate Secretary
Association for Supervision
and Curriculum Development,
NEA

Introduction
H. James Marshall

11:00 a.m. . . . . General Session

Jerome Hausman
Leslee Bishop
William Bealmer
Gene Wenner

PARTICIPANTS

ALEXANDER, Mrs. Kay
ALLEN, Mr. Donald F.
ANDERSON, Mr. Tom J.
ANDRE, Sister Mary
ANWAY, Mrs. Mary Jane
APPEL, Mr. Keith K.
ARMSTRONG, Carmen L.
BARR, Mr. Herbert R.
BEARD, Miss Evelyn L.
BELL, Mrs. Winifred B.
BENTZ, Mr. Harry D.
BERTOCH, Mr. Ronald H.
BLINDERMAN, Dr. Seymour L.
Brigham, Mr. Donald L.
BROWN, Miss Norma E.
BRYANT, Mr. Hayden
BUCHNESS, Mr. James A.
CAUGHLAN, Mrs. Roberta J.
CHAPMAN, Miss Laura H.
CHRISTENSEN, Miss Martha A.
COONEY, Miss Monica F.
COUCH, Mr. Ted C.
CRIMM, Mrs. E. Frances
DACE, Mr. Delbert L.
DeGRAW, Mr. Monte B.
ELLIOTT, Mrs. Marion L.
ESTLING, Mr. Robert S.
FIRESTONE, Mr. Ray P.
FOSS, Mr. Arthur D.
FREDERICKSEN, Miss N. Wyelene
GARDNER, Miss Marilyn A.
GEOFFROY, Mr. Kenneth
GERLACH, Mrs. Lenore A.
GILLIAM, Mrs. Margaret L.
GRIGSBY, Mr. Jefferson E.
HANSON, Mr. Allen H.
HARVEY, Dorothy M.
HAYES, Mr. Lawrence A.
HILL, Mrs. Catherine W.
HOGAN, Mrs. Mary N.
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JACKSON, Miss Eveline May
JENNETTE, Mr. Robert C.
JOHNSON, Mr. James J.
JOHNSON, Miss Sarah H.
JOHNSON, Mrs. Sue M.
KAYE, Mr. George
KELLY, Mrs. Kathryn A.
KOWALCHUK, Mrs. Jo D.
LANDIS, Dr. Alan L.
LARKIN, Miss Marie L.
LEWIS, Mr. Howard E.
LINDL, Mr. Frank C.
LOTT, Mr. Harold H.
LUBAR, Mr. Walter
MacDONALD, Miss Mary F.
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MELVIN, Mrs. Rose M.
METCALF, J. M.
MITCHELL, Mary V.
MOONEY, Mr. Neil
MORRISSEY, Sister M. Rose E.
MULDER, Mr. John W.
NEPERUD, Mr. Ronald W.
OOLE, Miss Eugenia M.
PALMATIER, Mr. Earl L.
PARKER, Miss Mary Lou
PATERAKIS, Mrs. Angela G.
PAUL, Mr. Robert M.
PEAK, Mrs. Rita M.
PERDARIS, Mr. Pete
PFISTER, Mr. Robert J.
ROSENBERG, Mr. Howard
RUESCHHOFF, Mr. Phil H.
RUSSELL, Mr. Martin F.
SAUER, Miss Helen F.
SAWTELLE, Mrs. Gwen D.
SCHMIDT, Miss Corine K.
SCHULTZ, Mr. Larry T.
SIEGEL, Mr. Richard R.
SMITH, Mr. Arthur E.
SOLEE, Mrs. Phyllis J.
STONE, Mrs. Alice B.
STRATTON, Miss Polly L.
STUDEBAKER, Mrs. Lucille M.
TEED, Mr. Truman H.
THOMAS, Miss Antoinette P.
THURSTON, Mrs. Phyllis M.

TISINGER, Mrs. Betty H.
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TOWNE, Mr. Burt A.
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WAND, Mr. Robert C.
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WELLS, Mrs. Lila J.
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BEALMER, William**
BEYMER, Rosemary**
EBKEN, Ruth M.**
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HURWITZ, Mr. Albert *
JOHNSON, Ivan E.
MARSHALL, H. James **
MATTIL, Edward L.*
McGEARY, Clyde M. *
ROSE, Helen C.**
SMITH, Grace Sands**

* Conference Staff
** Project Planning Committee
and Conference Staff

Project Director

Leslee Bishop	Professor of Education University of Georgia Athens, Georgia

Project Coordinator

John J. Mahlmann	Director of Publications National Art Education Association Washington, D.C.

Project Officer

Gene Wenner	U.S. Office of Education Arts Education Specialist Washington, D.C.

Planning Committee

William Bealmer	President, N.A.E.A. Associate Professor of Art Northern Illinois University DeKalb, Illinois
Rosemary Beymer	Supervisor of Art Education Kansas City Schools Kansas City, Missouri
Ruth Ebken	Past President, N.A.E.A. Director of Art Pittsburgh, Pennsylvania
H. James Marshall	Associate Professor of Art Education University of Illinois Champaign, Illinois
Helen Cynthia Rose	Supervisor of Art Education Richmond Public Schools Richmond, Virginia

Grace S. Smith ..... Director of Art Education
Houston Independent School
District
Houston, Texas

Acknowledgements

Lucia Dubro - Coordinator, Arts & Humanities Center, Atlanta
Public Schools

Joel Reeves - Dean, Atlanta School of Art

Gudman Vigtel - Director, High Museum, Memorial Arts Center

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